AGNEW'S

MILLENNIUM EXHIBITION

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8 June – 21 July, 2000

An Exhibition of Old Master Paintings and
Drawings and English Paintings

43 Old Bond Street, London W1X 4BA
Telephone: 020 7629 6176 Fax: 020 7629 4359
e-mail: agnews@agnewsgallery.co.uk
website: www.agnewsgallery.com

nt Cover (Catalogue no. 34)
R THOMAS LAWRENCE, P.R.A.
769-1830)
trait of the Children of Lord George Cavendish
vas, 96 x 60 in (243.5 x 152.5 cm)

INTRODUCTION

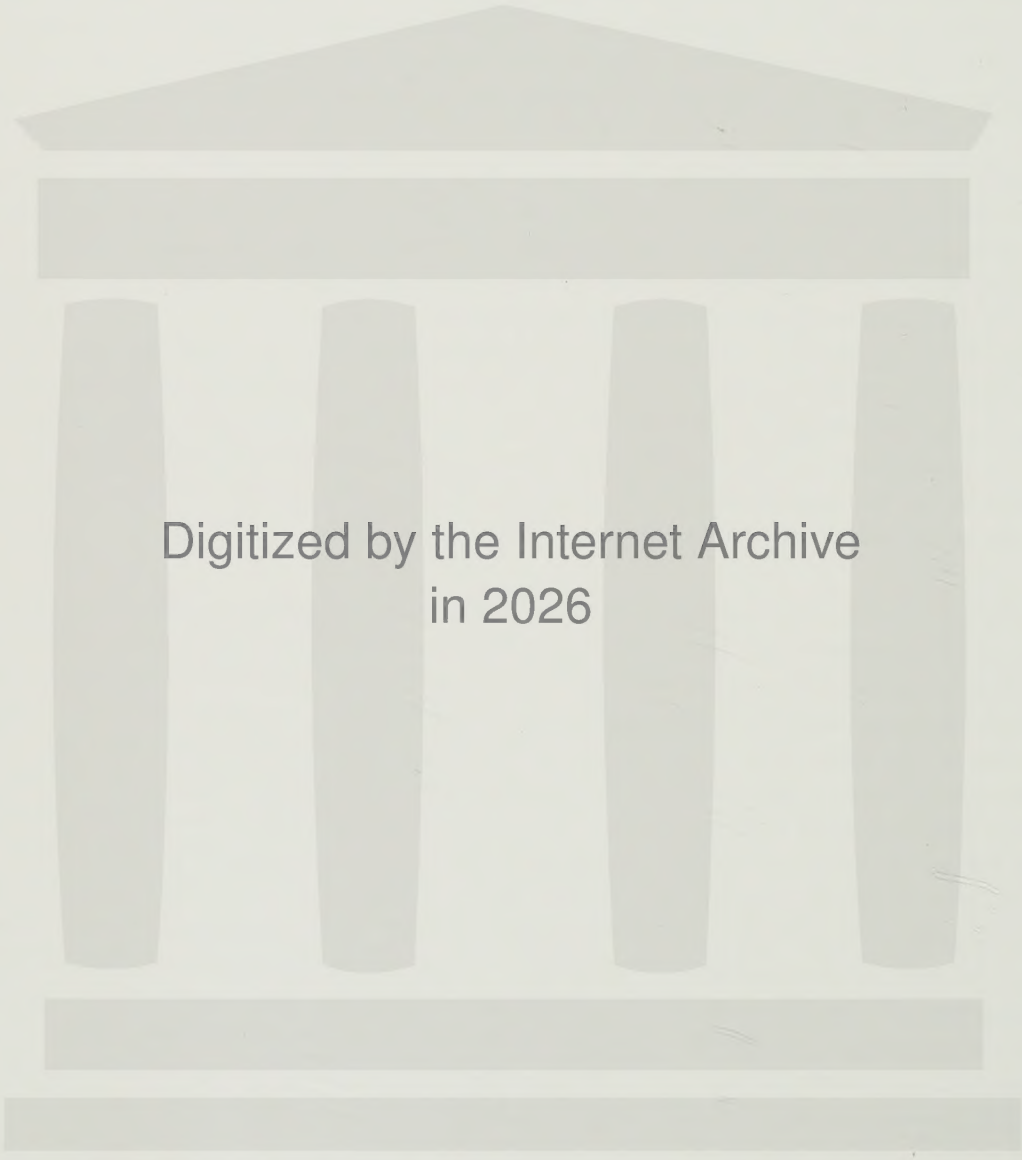
Agnew's are proud to present a Millennium Exhibition of Old Master and English paintings and a selection of Old Master drawings which celebrates the start of the third century in which we have been dealers in fine art. The exhibition will take place in our Old Bond Street gallery, which has been the home of the business since 1876 and is still a superb showcase for works of art. Recently we have made some substantial changes behind the scenes as well as closing our Albemarle Street entrance and within a few months we shall be remodelling our Bond Street entrance to create a new gallery directly accessible from the pavement. These changes serve to emphasise our commitment to trading in fine paintings and drawings from our splendid premises in the centre of London's art market.

The content of the exhibition reflects the present state of the market in the areas in which we deal. There is today a disparity between what is fashionable and what is not that is probably larger than at any time in the last fifty years. A small number of 'trophy' objects are sought after in a fiercely competitive way by mainly private collectors, often with very large resources, while a much larger number of objects of very good quality are left comparatively neglected. Much of this disparity has to do with subject matter. In a secular age where organised religion is no longer the force it once was, biblical subjects are often unpopular. The stories of Greek and Roman mythology are also no longer as familiar to educated society as they once were. As a result two of the major themes of European art from 1200 to 1850 are no longer part of the canon of contemporary taste. This creates an excessive concentration on the more approachable subjects of landscape and still-life; even portraits, so sought after in the early years of the twentieth century are comparatively out of favour.

We, at Agnew's, believe that this disparity in the market does not accurately reflect the authentic value of what can be purchased and that discerning collectors will find much of interest to buy in today's market outside of accepted fashion. In English paintings, the great names of the eighteenth and early nineteenth centuries such as Gainsborough, Constable, Zoffany and Lawrence, all of whom are represented in the exhibition, are now less expensive than the Pre-Raphaelites and their Victorian followers, which is an extraordinary reversal of taste. Many of the smaller names such as Glover, Danby and Etty offer very good value for money. We are also happy to show a most interesting group of English 'subject' paintings of c.1800, a much neglected area, and we are most grateful to Judy Egerton for her help in the cataloguing of these entries. We are able to represent in fine examples important Italian artists from the sixteenth to the eighteenth centuries, notably in the Agostino da Lodi a most beautiful example of the transition from High Renaissance to Mannerism, as well as Tintoretto, Domenichino and Luca Giordano. But, in addition, paintings by a number of lesser names in continental painting such as Bertin, Solimena, Diziani, Carlone, de Vos and Heim offer opportunities to acquire fine pictures at reasonable prices. The exhibition concludes with a select group of northern and Italian drawings in which the Bloemaert, the Jordaens and the Tiarini stand out.

Agnew's hope that a varied exhibition as this is, some of it 'unfashionable' in its selection, will give pleasure to our visitors, and also the opportunity for private collectors and museums alike to buy works of art of fine quality.

Julian Agnew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Old Master Paintings

1

GIOVANNI AGOSTINO DA LODI
(FORMERLY THE 'PSEUDO-BOCCACCINO')
(fl.1495-1520)

The Adoration of the Magi

Panel, 27 x 36 in (68.5 x 91.5 cm)

Collections: William Graham, London (1817-1885); the Graham sale, Christie's 8-10 April, 1886 Lot 233A (bought in); thence by descent to Graham's daughter Amelia (d.1900), who married Sir Kenneth Muir Mackenzie (1845-1930) in 1874; thence by descent to Mrs Donald Post; bt. Agnew's 1953 when sold to H. Sommer for £1,600; thence by descent

Literature: B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools,* 1968, vol. I, p.173, reproduced vol. III, plate 1453; F. Moro, "Giovanni Agostino da Lodi ovvero l'Agostino di bramantino: appunti per un unico percorso", in *Paragone,* vol. XL, no.16 (473), July 1989, pp.47-48, 50, 59-60, footnote 93, reproduced plate 50; G. Bora, "Giovanni da Lodi" in *The Legacy of Leonardo: Painters in Lombardy 1490-1530,* 1998, p.269

The identification of this artist eluded scholars for many years, largely due to the numerous influences discernible in his work. Attributions of some of his pictures to Boccaccio Boccaccino, later refuted, led to him becoming known as the "pseudo-Boccaccino" until an identification as Giovanni Agostino da Lodi was first suggested by Malaguzzi Valeri in 1912, on the basis of a signature on the *Saints Peter and John the Baptist* in the Pinacoteca di Brera, Milan. Since that time scholars have gradually come to acknowledge this artistic personality and the recent discovery in a Milanese archive of a document recording payment to a certain "Master Augustino de Lode, painter" has led to the supposition that the artist was active in Milan *circa* 1510-11. Although a firm chronology for the artist has yet to be established, due to the absence of dated works, Bora has most recently and most successfully attempted a reconstruction of Giovanni Agostino's oeuvre.

Although in style his paintings seem to be a mixture of Lombard and Venetian influences, and many of his existing works can be found in churches or collections in each of these regions, Giovanni Agostino must have come from Lodi, a town to the south-east of Milan as his appellation in the document and an inscription confirm ("laudensis" and "da lodi"). A number of his early works are to be found in and around Venice: for example, his *Madonna and Child enthroned with Sts. John the Baptist, Nicholas of Bari, a Bishop Saint and George* in the church of San Pietro Martire, Murano, and *Saints John the Baptist and Jerome* in the church of Santo Stefano, Venice. Around the turn of the century his figures take on a Leonardesque air which is undoubtedly a result of Giovanni Agostino's contact with, or knowledge of, Leonardo's own stay in Venice during the first half of the year 1500: see, in particular, Giovanni Agostino's *Washing of the Feet,* dated 1500, in the Gallerie dell'Accademia, Venice, which appears to draw inspiration from a number of Leonardo's drawings. From this date, until the second decade of the 16th century, his paintings take on an increasingly *Leonardesque* quality, both

in their *chiaroscuro* technique and in the handling of details (as, for example, the carefully painted highlights of the figures' hair). Giovanni Agostino's characteristic sharply defined chalk drawings are also directly inspired by Leonardo.

The date of Giovanni Agostino's return to Milan is hypothetical but a comparison of the present work with other known paintings by the artist would seem to place it in relation to the two panels in the Thyssen-Bornemisza collection, Madrid, which are still strongly Giorgionesque in inspiration and probably date from c.1505-6, and his *Supper at Emmaus* in a private collection, which is clearly closer to Lombard models (dated by Bora to after 1506-7). *The Adoration of the Magi* must post-date these, and constitutes an important moment in the artist's life and evolution of his style, marking the fusion between the two prevalent influences of the Veneto and Lombardy. The striking juxtaposition of the figures and the range of facial types is quintessentially Leonardesque, whereas the rocky setting is comparable to Giorgione's almost contemporary fantastical landscapes and to the Thyssen panels.

The beautiful luminescent halo around the Madonna's head is reminiscent of Germanic types already adopted by Boccaccio Boccaccino and, along with the unusual and evidently intentionally exotic headdresses worn by the attendants of the Magi, bestow upon the scene a highly individual air. Dürer, who was in Venice in the 1490's and again in 1505, is an important factor in North Italian art this period. His influence was primarily through the medium of prints but there were Dürer oils in Italy, and the 1504 *Adoration of the Magi,* in the Uffizi, is a relevant example of a contemporary German picture where the Magi wear flamboyant hats.

The Scottish merchant, William Graham, to whom this painting belonged in the 19th century, was an active patron and collector of both old and contemporary masters; in particular he was a great friend and admirer of Dante Gabriel Rossetti and Edward Burne-Jones many works by whom he owned (a number of which later passed with this picture to Sir Kenneth Muir Mackenzie). William Graham's collection included paintings by Giotto, Carlo Crivelli, Piero di Cosimo, Dosso Dossi, (for example, *The Circe and her Lovers* now in the National Gallery of Art in Washington) as well as numerous 15th and 16th century Venetian works by artists in the circle of Giovanni Bellini. Recent cleaning of the panel has removed a considerable amount of (unnecessary) 19th century re-painting by which the character of the painting was subtly changed, playing down the proto-mannerist elements in it, in favour of a sweeter more Peruginesque appearance, in fact a literally 'pre-raphaelite' style. This may have occurred during Graham's ownership of the painting.

We are grateful to Oliver Garnett for pointing out that Ellis Waterhouse identified the picture as Lot 233A in the Graham Sale ('Unknown. Adoration of the Magi'). The picture was unsold and thence passed into the collection of Graham's daughter, Amelia. The picture has for the last forty-five years been in a private collection in Britain.

2

JACOPO ROBUSTI 'IL TINTORETTO' (1518-1594)

The Agony in the Garden

Canvas, 57 x 69½ in (145 x 177 cm)

Collections: Robert von Hirsch by 1925; his sale, Sotheby's 21 June, 1978 (107) bt. Agnew's

Exhibited: Städelsches Kunstinstitut, Frankfurt, *Ausstellung von Meisterwerken alter Malerei aus Privatbesitz,* 1925, n.241

Literature: O. Götz, G. Swarzenski and A. Wolters, *Ausstellung von Meisterwerken alter Malerei aus Privatbesitz...*MCMXXV, 1926 (n.215, repr. pl.xxxv); B. Berenson, *Italian Pictures of the Renaissance,* 1932, p.560; B. Berenson, *Pitture Italiane del Rinascimento,* 1936, p.481; B. Berenson, *Italian Pictures of the Renaissance: The Venetian School,* 1957, vol.I, p.170; C. Bernari and P. de Vecci, *L'Opera Completa del Tintoretto,* 1970, p.134, no.A29, repr. (under attributed works); P. Rossi, 'Per il Catalogo di Jacopo Tintoretto: Nuove Opere Giovanili', *Arte Veneta,* 1978, p.200, note 7, p.206; R. Pallucchini and P. Rossi, *Tintoretto: Le Opere Sacre e Profane,* 1982, no.64, fig.82

Pallucchini and Rossi date this painting within a Schiavonesque period in Tintoretto's development around 1543/4, comparing the handling of the landscape with the *Argus and Mercury* in the Manning Collection (Pallucchini and Rossi, op.cit. fig.80) and a *Mythological Scene* at Coral Gables, Miami (ibid, fig.79). The picture can thus be dated to just earlier than the *Conversion of St Paul* in Washington and shows Tintoretto's early assurance with such large-scale commissions. The masterly elongation of the figures and their scale in relationship to the landscape link them closely with other pictures of this period such as the two *Resurrections* illustrated as figs. 111 and 112 in Pallucchini and Rossi. The models for the foreground figures reappear in the *Presentation of Christ* in Verona (Pallucchini and Rossi, *op.cit.* fig.17).

The fusion of the figures and the landscape and the mystical other worldly atmosphere anticipates El Greco's versions of the theme.

3

DENYS CALVAERT (1540-1619)

The Agony in the Garden

Copper, 21 x 16 in (54.3 x 41.5 cm)
Signed with initials on the entablature near the gate

Collections: Possibly Frederick William Hervey, 1st Marquess of Bristol (1730-1803); certainly Frederick Hervey 4th Marquess of Bristol (1863-1951) and thence by descent

Literature: Rev. Edmund Farrer, *Pictures at Ickworth* 1913, no.16 (as Correggio); inventory drawn up on the death of the 4th Marquess of Bristol, 1952, p.43 as Carracci; *The Antique Collector,* 'Ickworth House' 1961, p.221; National Gallery of Scotland, Edinburgh *Bolognese Drawings* (exh. cat. 1993), no.11

Christ prays in the Garden of the Mount of Olives before his arrest. His three companions Peter, James and John are asleep to one side. According to Luke 'there appeared to him an angel from heaven bringing him strength, and in anguish of spirit he prayed the more urgently'. The angel bears the instruments of the Passion and the chalice and wafer.

Calvaert left his native Antwerp for Italy c.1562. He worked in Rome between 1572-75 before settling in Bologna, where he set up an Academy and became the first master of Guido Reni, Francesco Albani and Domenichino before all three defected to the fledgling Carracci Academy in the mid 1580's.

This impressive picture probably dates to c.1590 and marks the fusion between the influence of northern Mannerism and the emerging Baroque. The landscape with the beautiful twisting trees and branches is northern in spirit whereas the imposing figure of Christ and the vehemence of his gesture looks forward to the next generation of artists in Bologna.

The National Gallery of Scotland, Edinburgh possesses a study in black chalk on blue paper, (41.7 x 28.3 cm) for the kneeling figure of Christ (repr. K. Andrews, *National Gallery of Scotland: Catalogue of Italian Drawings* 1982 Vol. II, fig.710). Bearing a Guido Reni inscription the drawing was identified by Keith Andrews as by Calvaert and preparatory to the present painting in the 1993 Exhibition Catalogue *(op.cit).*

DENYS CALVAERT
Agony in the Garden (Study)

4

DOMENICHINO (DOMENICO ZAMPIERI) (1581-1641)

Landscape with Boats and Landscape with Hunting Scene

Canvas, a pair both 48 x 69½ in (122 x 176.5 cm)

Collections: Etienne Texier de Hautefeuille (d.1703), Great Prior of Aquitania and Ambassador of the Maltese Order in France, Paris, Hôtel Rue du Bac; Phillippe, Duke of Orléans, Louis XIV's brother, cat. no.227 (recorded as *Le Batelière, Les Chasseurs* by Annibale Carracci); bequeathed to Phillipe-Egalité, Duke of Orléans; Bryan's sale, London, 26 December 1798 (19, 27), bought by the Count of Carlisle for 600 guineas; bequeathed to the Hon. W.H Howard, Castle Howard, Yorkshire; Christie's, 18 February 1944 (17, 18); private collection, Sweden; Christie's, 29 March 1974 (29, 30); private collection, America

Exhibited: On loan to the William Rockhill Nelson Gallery of Art, Kansas City, 1962; on loan to the National Gallery of Scotland, Edinburgh, 1974-1999; Museo Capitolino, Rome *Classicismo e Natura* 1996 (4)

Literature: Dubois de Saint Gelais, *Description des Tableaux du Palais-Royal,* 1727, no.43, 45; W. Buchanan, *Memoirs of Painting,* Vol. I, 1824, p.79; G.F. Waagen, *Treasures of Art in Great Britain,* Vol. II, 1854, p.319-320; C. Stryienski, *La Galerie du Regent...*, 1913, p.11, 168, n.227, 231; A.F. Blunt, *Nicolas Poussin,* 1968, p.123, 135; R.E. Spear, *Domenichino,* Vol. I, 1980, p.320; R.E. Spear, "A Forgotten Landscape Painter: Giovanni Battista Viola", *Burlington Magazine,* Vol. 122, 1980, p.305-06, fig.23-24 (as Viola); C. Whitfield, "Les paysages du Dominique et de Viola", in *Monuments Piot,* 1988, p.80-86, fig.14-15 (as Domenichino); R.E. Spear, "Domenichino Addenda", *Burlington Magazine,* Vol. 131, 1989, p.13 (as Viola); *Percorsi del Barocco,* Pinacoteca Nazionale, Bologna (Exhibition Catalogue) 1999, p.39, note 2

This fine pair of landscapes is first recorded in the possession of Etienne Texier de Hautefeuille, a collection, which included three other Domenichino's. They then passed into the famous Orléans collection where they were catalogued as Annibale Carracci. This attribution remained unchanged until the auction in 1974 where they were identified by Sir Denis Mahon as the work of the youthful Domenichino. This was not accepted by Richard E. Spear, who in his book and in a subsequent article, proposed the attribution of Giovanni Battista Viola. Spear's argument was challenged by Clovis Whitfield and Sir Denis Mahon in the exhibition *Classicismo e Natura* (Museo Capitolino, Rome 1996) where the pictures are firmly given to Domenichino.

In the recent exhibition in Bologna, *(Percorsi del Barocco, op.cit),* a pair of smaller landscapes by Domenichino were exhibited (nos. 10 and 11) *River Landscape with Boats* and *Wooded Landscape with a Hunting Scene* from the Sir Denis Mahon collection and the Pinacoteca, Bologna. The compositions are very similar showing two fishermen in a boat in *The River Landscape* and a comparable

mountainous landscape with groups of trees in the foreground. In *The Wooded Landscape,* similar figures attend to their dogs and mounted huntsmen appear in the foreground; in the distance a castle is perched on mountains while trees frame the composition. Like our pictures, both paintings have also been attributed by Spear to Viola but in the Bologna catalogue, Spear's theory is dismissed by Gabriele Finaldi and Anna Stanzani.

It is arguable that Viola never rose above journey-man status and his few documented pictures show an artist without the imagination and capability to pull off two such ambitious landscapes. The difference between the artists is most striking in their relative depiction of figures. Viola's sense of narrative is totally subservient to his painting of landscape while Domenichino's figures are given great significance. The discrepancies of scale in the figures, noted by Spear, is a particular characteristic of the present pair and of other independently conceived Domenichino's of the period. *The Landscape with the Sacrifice of Isaac* (Kimbell Art Museum), *The Baptism of Christ* (Kunsthalle, Zurich) or *The St. Jerome* (National Gallery, London) for instance, have analogous figures given disproportionate weight in the foreground of the composition. Domenichino had just arrived in Rome and was clearly not intent on establishing his reputation merely as a landscape painter.

Domenichino arrived in Rome c.1602 and began work assisting Annibale in the decoration of the Galleria Farnese (1603-1605). There are obvious parallels between the treatment of the landscape in the present pictures and Domenichino's involvement in the Farnese Project (see Spear *op.cit* 1980 Figs 11-12). A drawing relevant to the genesis of the present pictures reproduced in the Musei Capitolino Exhibition Catalogue formerly given to Carracci but now thought to be by Domenichino, shows that, in fact, it was the younger artist who was the innovator in this area.

5

FEDERICO BAROCCI (1535-1612)

St Sebastian

Paper laid down on canvas, 16½ x 13½ in (42.3 x 34.5 cm)

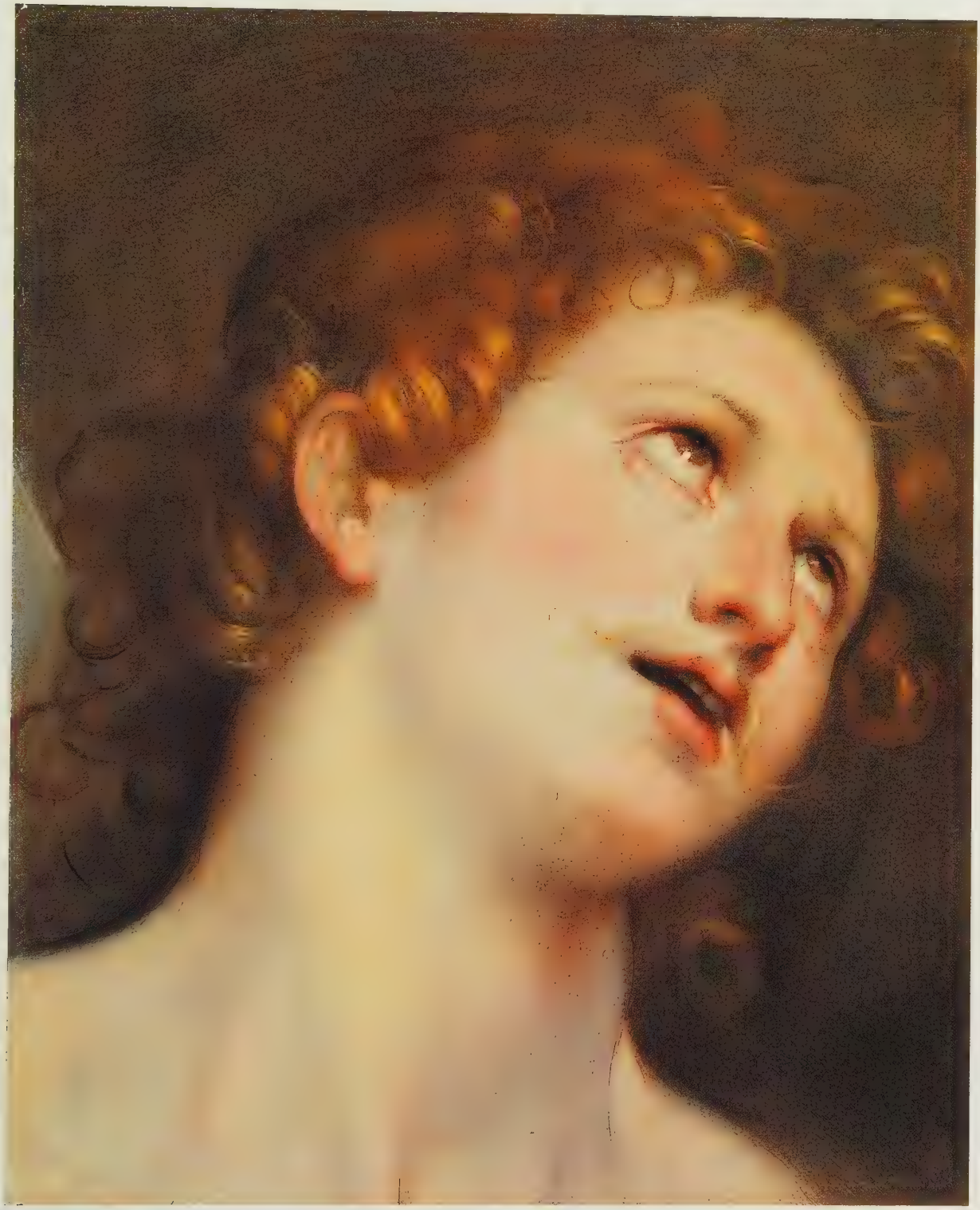
This is a hitherto unknown study for the head of St Sebastian in one of Barocci's most important altarpieces, *The Crucifixion with The Madonna, St John the Evangelist and St Sebastian* which was commissioned by the Doge of Genoa, Matteo Senarega, for his chapel in Genoa Cathedral in 1590 *(see illustration)*. The work was completed in 1596, Senarega writing to the artist that "this painting has but one defect: because it is almost divine, human praises cannot do it justice.....In St Sebastian one sees the true colours and rhythms of art, to a degree that perhaps the ancients never attained, much less the moderns; and as a whole, the work is so rich in artifice and grace that it does not leave room for anything but a desire to imitate it" (see G.P. Bellori, *Vita di Federico Barocci,* 1672, p.183ff.)

Barocci's oil studies are rare. Fourteen such oils are described in the artist's probate inventory but by 1975 only five had been re-discovered (see Edmund Pillsbury, 'The oil sketches of Federico Barocci', *Apollo,* vol. 108, 1975, pp.170-173). Pillsbury confirms the attribution of the present work pointing out that the incised contours suggest that the artist transferred the design from a full scale cartoon. In his earlier article Pillsbury writes that these oil sketches should be regarded as autonomous objects "in all likelihood....executed after the artist began painting the final work".

The Senarega Chapel is dedicated to St Sebastian and the figure of the Saint, and in particular his ecstatic facial expression, is a focal point of the composition. The series of preparatory drawings for the *St Sebastian,* now dispersed between the printrooms of Berlin, Princeton and Florence, testify to the importance Barocci attached to this figure.

It has plausibly been suggested that the heroic pose of the Saint is dependent on Barocci's knowledge of the *Apollo Belvedere* and the *Laocoön* and the sublime intensity of the Saint's expression is also ultimately dependant on that source.

FEDERICO BAROCCI
The Crucifixion with The Madonna, St John the Evangelist and St Sebastian



6

GIULIO CESARE PROCACCINI (1574-1625)

The Betrayal of Christ

Canvas, 82 x 58½ in (208 x 149 cm)
Signed with intials

Collections: Possibly the Abraham Darby Collection, England, by the mid-nineteenth century; possibly the Darby sale, Christie's, London, 8th June 1867 (99) as Giulio Cesare Procaccini, *Christ led to Calvary,* bt. Cox; Tomás Harris, London, 1937; private collection, Barcelona by 1945

Exhibitions: Barcelona, *El Arte en la Pasion de Nuestro Senor* 1945, (13)

Literature: A.E. Pérez Sanchez, *Pintura italiana del siglo XVII en España, Madrid,* 1965, p.364; C.Thompson and H. Brigstocke, *Shorter Catalogue, National Gallery of Scotland,* Edinburgh, 1970, pp.70-71; Nancy Ward Nielson, 'An Altarpiece by Giulio Cesare Procaccini and some further remarks,' *Arte Lombarda,* XVII, 2, 1972, pp.22-25; H. Brigstocke, 'Preview to the Lombard Exhibition of 17th Century Art in Italy – an opportunity to study G.C.Procaccini's chronology,' *The Connoisseur,* CXXXIII, 1973, p.15; H. Brigstocke, 'Il Seicento Lombardo in Milan,' *Burlington Magazine,* CXV, 1973, p.15; P. Cannon-Brookes, *Lombard Paintings* c. 1595- c.1630. *The Age of Federico Borromeo,* Birmingham City Museums and Art Gallery, 1974, p.187; C. Thompson and H. Brigstocke, *Shorter Catalogue, National Gallery of Scotland,* Edinburgh, 1970, pp.70-71; Marco Rosci, *Giulio Cesare Procaccini,* 1993, no.26, p.110 (detail illustrated on front cover)

This picture can possibly be identified with the *Christ led to Calvary* formerly in the collection of Abraham Darby as the iconography of the two episodes is easily confused. Traditionally Christ on his way to Calvary is represented carrying the Cross and being dragged along by soldiers. The present painting may be identified as the betrayal, however, an earlier episode in the cycle, due to the presence of Judas whose arm around Christ's shoulder, and action in kissing him was the pre-arranged signal to identify Christ to the soldiers.

Thompson and Brigstocke (*op.cit.,* 1970) first suggested that the present work formed part of a series of altarpieces each of similar size, representing episodes from the Passion of Christ. Other paintings thought to have been part of the cycle are *The Mocking of Christ* (Sheffield City Art Galleries) and *The Raising of the Cross* (Edinburgh, National Gallery of Scotland). The Edinburgh picture may also have been in the Abraham Darby Collection: lot 100 in the 1867 sale was a 'Deposition from the Cross'. This made £21 (bt. Waters) as opposed to the *Christ Led to Calvary* which made £31. The putative connection between the three pictures is strengthened by their shared densely packed compositions and what Brigstocke describes as the 'intense acrid colouring and strong *chiaroscuro*'.

This picture dates to the critical moment in Procaccini's development when he moved to Genoa c.1619

and came into contact with Barocci and Rubens. The influence of Barocci's *Crucifixion with the Madonna, St John the Evangelist and St Sebastian* in Genoa Cathedral (see Cat. no. 5) or Rubens's recently completed altarpiece of *The Miracle of St Ignatius* in the Church of San Ambrogio (see M. Jaffé *Rubens Catalogue Completo* 1989 no.517) is apparent in the pairing down of extraneous detail and the concentration on the profundity of the narrative. The writhing figures and jewel-like colouring characteristic of Procaccini's Mannerist phase is superseded by a quintessentially Baroque regard for the sublime.

7

CORNELIS DE VOS (1584-1651)

Portrait of Bessela Pelgrom

Panel, 41¼ x 29 in (104.7 x 73.7 cm)
Dated A.1.6.19, with the Pelgrom Coat-of-Arms

Collections: James Christie, Framlingham Pigot, Norwich; Christie's March 20, 1959 (50) bt. Jackson; private collection, England

Exhibited: London, Royal Academy *Flemish Art 1300-1700* 1953-54 (246); Bruges, Groeningemuseum *Flemish Art from British Collections* 1956 (77)

Literature: K. Van der Stighelen, *De Portretten van Cornelis de Vos* 1990, p.59, n.117 (as attributed)

We are grateful to Dr Katlijne Van der Stighelen, for establishing that the sitter is Bessela Pelgrom who died in 1641. Her elaborately embroidered gloves establish that the portrait celebrates her marriage in 1619 to Justo Canis, an almoner of Antwerp and one of the city's richest merchants. Canis's epitaph in the Recollects Church in Antwerp was written by Rubens. De Vos subsequently painted Bessela's step-daughter Antonia in 1624 (Thyssen Collection, see Stighelen, *op.cit.* cat. no.21).

Dr Van der Stighelen, who had doubted the work in her 1990 publication but after first hand examination accepts the picture in full, describes it as "one of the finest examples of his (De Vos) early portrait style" (July, 1999). She compares this picture to the self-portrait in the Royal Museum, Brussels and to the portraits of the Vekemans family in the Mayer van den Bergh Museum, Antwerp (Stighelen, *op.cit.* cat. no.'s 9 and 24).

Rubens and the emerging Van Dyck were pre-eminent in Antwerp at this date. Pressure of commitments, however, made Rubens reluctant to undertake portrait commissions and the field was left open to the two younger artists.

8

AMBROSIUS FRANCKEN II (1590-1632)

Betrothal of The Virgin

Copper, 18¼ x 15 in (46.6 x 38.3 cm)

The marriage of Mary and Joseph though not mentioned in the gospels, is a popular theme. Joseph was chosen by a sign, the miraculous flowering of his rod and he is shown here surrounded by Mary's unsuccessful suitors also holding rods. Mary is joined by the Virgins who were her companions during her upbringing in the Temple and who witnessed the miracle.

We are grateful to Dr. Ursula Härting for identifying this as the work of Ambrosius Francken II: she dates the picture to c.1620. Ambrosius is the youngest son of Frans Francken I (1542-1616). His three elder brothers were painters, the best known being Frans Francken II (1581-1642) in whose studio Ambrosius worked. Ambrosius was an independent master by 1623 when he is registered as a free master in the Antwerp guild of St. Luke. Ambrosius' three children were also painters continuing the family tradition into the second half of the seventeenth century.

This picture appears extremely close to the version of the subject in the Jephson Collection, Ireland (repr. U. Härting, *Frans Francken II* 1989, p.299, no.244), where it is catalogued by Dr Härting as by Frans Francken II himself, with possible collaboration by his studio.

9

CORNELIS DE BAILLEUR THE ELDER (1607-1671) and FRANS FRANCKEN III (1607-1667)

St. Cecilia

Panel, 25 x 19½ in (63.5 x 49.3 cm)
Bears indistinct monogram and dated 1647

Collections: J.P. Mazaroz collection, Paris; Mazaroz sale Paris, 13th–14th May, 1890 (49) as 'Fr. Franck'; Jean Dolfus, Paris; his sale, Paris, Hôtel Drouot, 11th November, 1912, (84); anonymous sale, Hôtel Drouot, 11th May 1931 (81)

We are grateful to Dr Ursula Härting for identifying this work as a rare collaboration between De Bailleur and Frans Francken III.

The artists, exact contemporaries, are both products of the Francken atelier established by Frans' father, Frans Francken II (1581-1642) in Antwerp. Frans Francken III was a shop owner and did not become an independent master until 1639. De Bailleur was an independent master by 1626 and subsequently became the Dean of the Guild of St Luke in 1644.

St. Cecilia is the patron saint of music. On her wedding day, while being led into the house of her husband to the sound of music ('cantantibus organis'), she invoked only God in her heart, asking him 'the favour of keeping her soul and body without stain'. 'Organum' in Latin means any instrument, musical or otherwise, but artists tended to identify it with the organ and it became St. Cecilia's attribute.

10

GASPARD DUGHET
called
GASPARD POUSSIN
(1615-1675)

Landscape with a Fisherman, a Shepherd and other Figures

Canvas, 31¾ x 39 in (80.6 x 99.1 cm)

Collections: Louis P. Durr (1821-1880) New York; given by his estate to the New York Historical Society

Literature: Catalogue of the Gallery of Art of the New York Historical Society 1915, p.106, D-37

The present painting and the related work at Holkham Hall, Norfolk are datable to 1656 (see M.N. Boisclair *Gaspard Dughet* 1986, no.261, fig.301). There are other instances of repetitions in Dughet's oeuvre, especially in the second half of his life, and comparable examples can be cited in the Cook Collection and at Christie's (Boisclair, *op.cit* cat. nos. 223 and 228) and at Petworth and with the dealer Gasparrini (Boisclair, cat. nos. 249 and 263). We are grateful to Dr Boisclair for confirming the attribution of the present picture.

Professor Michael Kitson writes of this picture's 'most attractive impression – slightly understated, intimate and softly atmospheric in the background' (February 1998). Kitson believes the present composition to pair with Boisclair no.283, (fig.321) and not, as Boisclair suggests, with cat. no.157, (fig.93).

Dughet adopted the name of his illustrious brother-in-law Nicholas, whose pupil he was c.1631-1635. He worked in Rome successfully developing the landscape tradition of Poussin and Claude. He was immensely popular during the eighteenth century, particularly in Britain, and a generation of artist's, collectors, and landscape designers came to see nature in terms of a Gaspard painting.

Louis P. Durr (1821-1880) was an important early benefactor of the New York Historical Society. Born in Karlsruhe, the son of an art dealer, Durr moved to America in 1848 making his fortune in the gold and silver trade. At his death in 1880 the New York Historical Society was given over 150 pictures from the Estate in addition to a separate purchase fund.

11

NICOLAS BERTIN (1668-1736)

The Gathering of Manna

Canvas, 33½ x 36 in (85.7 x 91.6 cm)

We are very grateful to Alastair Laing for first proposing the attribution of this picture to Bertin and this has been confirmed from photographs by Thierry Lefrançois. Lefrançois says 'cette toile semble magnifique'; he believes the picture to represent Exodus chapter XVI, verses 16-35 when Moses promises to provide sustenance for the Israelites.

Bertin came from a family of sculptors and engravers. He was apprenticed to Jean Jouvenet and Bon Boullogne and in 1685, at the age of seventeen, won the Prix de Rome with *The Construction of Noah's Ark* (Lisbon, Palácio Nacional da Ajuda). He was in Italy from 1686-1690 and on his return was elected to the Academy in 1703. Bertin was employed by Louis XIV at Versailles and at the Trianon, and he worked in Munich for the Elector of Bavaria. His life which spans the two centuries provides an important link between La Fosse and Lemoine.

Bertin was particularly drawn to esoteric Old Testament subjects. He painted several episodes from the life of Moses including *Moses Defending Jethro's Daughters* (Saint-Omer, Musée de L'Hôtel Sandelin) and two versions of *Moses Striking the Rock* (Milan, Museo D'Arte Antica Castello Sforzecso and private collection, Paris, repr. T. Lefrançois *Nicholas Bertin* 1981 figs.33, 64, 65). The present picture is an early work datable to around 1685.

12

LUCA GIORDANO
(1632-1705)

The Song of Miriam and Jacob's Journey to Canaan

Canvas, a pair, both 60 x 91 in (152 x 230 cm)

Collections: Probably The Hon. George Agar-Ellis (later Lord Dover), and thence by descent to his son Lord Clifton; by descent until 1936 when sold by Agnew's to Lord Alington; thence by descent to the present day

The compositions of this magnificent, hitherto unpublished pair of pictures have been known from the variants on copper in the Prado (58 x 84 cm; repr. O. Ferrari and G. Scavizzi *Luca Giordano* 1966, cat. nos 369, 370). Professor Spinosa has confirmed that the Prado pictures were done after the present pair. *The Song of Miriam* in the Bob Jones University Collection, Raleigh North Carolina, which is the same size as the present picture, can now take its rightful place as its *modello,* and not as was previously thought the *modello* for a lost painting either at the church of S. Lorenzo in the Escorial or the church of the Annunziata in Naples (see D. Steel, *Baroque Paintings from the Bob Jones University Collection,* North Carolina Museum of Art 1984, p.70-72).

The Song of Miriam is a rare subject but one treated by Giordano on a number of occasions (see D. Steel *op.cit.*). There is also known to be a Giordano of the subject in the collection of Cardinal Tominaso Ruffo (1663-1753), an important collector of the period (see F. Haskell, *Patrons and Painters* 1963 pp.219, 223). There are no other known versions or variants by Giordano of *Jacob's Journey to Canaan.*

The Song of Miriam comes in Exodus and shows the Israelites celebrating the drowning of the Egyptians. Miriam, Moses' sister, 'took a timbrel in her hand; and all the women went out after her with timbrels and dancing'. The subject is an obvious pair to the story of another successful journey, Jacob's departure for Canaan. Jacob outwits his father-in-law and leaves secretly with both of his daughters, Rachel and Leah and the cattle.

The pictures are a spectacular *tour de force.* Datable to c.1700 they have, in particular, a delicacy of colour, which anticipates among others Giaquinto and early Goya. Given their imposing scale their lack of early history is surprising. They were probably bought by the Hon. Agar-Ellis (later Lord Dover), the father of Viscount Clifton. Agar-Ellis is one of the most distinguished of all nineteenth century English collectors and his collection of Guardi's and Canaletto's forms the nucleus of the National Gallery's holding (see F. Haskell 'Francesco Guardi as Vedutista and some of his patrons' Journal of the Warburg and Courtauld Institutes 1960, vol. XXIII p.272-273).

Professor Nicola Spinosa has requested the loan of these pictures for the Giordiano Exhibition in Naples, Vienna and Los Angeles in 2001.

13

BENEDETTO LUTI
(1666-1724)

Christ and Mary Magdalen at the Banquet of Simon the Pharisee

Canvas, painted oval, 14½ x 18¼ in (36.8 x 47 cm)
Bears inventory no.126 on reverse and the inscription *Angau*

Luti was born in Florence and moved to Rome in 1691 where he entered the studio of Carlo Maratta. In that year his painting of *God Cursing Cain* won the prize at the Accademia di San Luca. In the following year the artist painted a pendant of *The Magdalen washing the feet of Christ at the Banquet of Simon The Pharisee.* Both pictures entered the collection of Viscount Scarsdale at Kedleston Hall, Derbyshire in the eighteenth century (see F. H. Dowley, 'Some Drawings by Benedetto Luti' *Art Bulletin* 1962 pp.219-225).

In 1707 Luti made a smaller variant on copper of the Banquet of Simon, now in the Gallery of the Accademia Nazionale di San Luca, Rome (repr. H. Voss, *Die Malerei des Barock in Rom* 1924, p.609, pl.363). This is a simpler version of the Kedleston picture with an analogous arrangement of the central figures, but without the elaborate display of the vessels on the sideboard or the two bystanders.

This composition is followed in the present, recently discovered picture, but placed in a beautifully painted fictive oval. Luti returns to the subject for the final time with the horizontal shaped canvas with Mattheisen in 1987 (Mattheisen *The Settecento* 1987 no.25). The figures on this occasion are set in a large banqueting hall, although one less grand than in the Kedleston picture, the two bystanders re-appear and the Magdalen is given a more contemplative pose.

The oval format makes the present picture the most intimate and arguably the most tender and graceful of the various versions. The elimination of the background accessories concentrates attention on the drama and the exquisitely drawn figures and the beautiful colouring show that Luti was one of the most important exponents of Roman Rococo painting.

Luti was a beautiful pastelist and an important drawings collector. His pupils included Pietro Bianchi, Placido Costanzi and Giovanni Paolo Panini.

14

MARCANTONIO FRANCESCHINI (1648-1729)

St. Francis de Sales in the Desert

Canvas, 23 x 17 in (58.5 x 43.2 cm)

We are grateful to Professor Dwight C. Miller for confirming the attribution of this, hitherto unrecorded picture, and for identifying the subject. He dates the work to c.1700-1710. By the 1690's, Franceschini was the leading painter in Bologna. He also worked throughout Northern Italy, most notably in Genoa in the Sala del Gran Consiglio of the Palazzo Ducale. Later he worked in Rome for Pope Clement XI and over a twenty year period supplied several cycles of mythological scenes for Prince Johann Andreas in Vienna. Franceschini was one of the founding members of Bologna's Academy, the Accademia Clementina.

St. Francis de Sales (1567-1622) was a famous counter-reformation bishop and writer. Born near Annecy in France he was bishop of Geneva. He is best known for his writing and for being the patron saint of journalists and authors. Franceschini had earlier painted the Saint in the 1693 altarpiece of *The Virgin and Child Adored by St. Francis of Assis and St. Francis de Sales* in the church of S.Maria di Galliera in Bologna.

15

FRANCESCO SOLIMENA (1657-1747)

The Mystic Marriage of St Catherine

Canvas, 30 x 24¼ in (76 x 63 cm)

Solimena moved to Naples at the age of seventeen rapidly assimilating the influence of Giordano (whom he knew), Cortona, Lanfranco and Preti. His first major work, the frescoes in the Sacristy of S. Paolo Maggiore, Naples (1689-1690) reflect these influences, although Solimena's innate sense of elegance is bought to bear on this tenebrist tradition. After Giordano's departure for Spain in 1692, Solimena dominated Neapolitan painting, decorating most of the major churches (there are frescoes, for instance, in S. Maria Donnaregina, S. Paolo Maggiore, S. Domenico Maggiore and the Gesú Nuovo). Solimena worked almost exclusively in Naples, but by the death of Carlo Maratta in 1713, was perhaps the most famous artist in Europe. His pupils included Sebastiano Conca, Francesco de Mura and Corrado Giaquinto.

We are grateful to Dott. Nicola Spinosa for dating the present work to c.1725. In that year Solimena was working on *The Assumption* in Capua Cathedral (repr. F. Bologna *Francesco Solimena* 1960 fig.161). A comparable picture from this period is the Virgin in the Dresden Gemäldegalerie (Bologna, *op.cit.* fig.157). Most unusually this painting has never been lined and a mirror image has transmitted itself to the back of the canvas through the different densities of the oil on the front. The excellent state of preservation enables one to appreciate Solimena's painting at its most elegant, the delicacy of the painting enhanced by the beautiful colouring.

There is a smaller variant of the composition in the collection of the Duke of Buccleuch at Boughton (canvas, 25 x 19½ in). The Buccleuch picture lacks the angels and has a plain background.

St. Catherine of Alexandria is a 4th century saint who was converted to Christianity by a hermit. The hermit presented the saint with an image of the Virgin and Child. Her prayers caused the Christ Child at first to turn his face towards her, and later when her faith had grown, to place a ring on her finger.

16

FRANCESCO DE MURA
(1696-1782)

Virgin and Child

Copper, oval, 10½ x 8 in (26.5 x 20.5 cm)

After studying with Domenico Piola, de Mura entered the workshop of Solimena in 1708, where he became the master's favourite pupil. He worked extensively in Naples, for the churches of San Girolamo delle Monache (1713), San Nicola alla Carita (1715 and in 1726-27) and on the frescoes for the apse vault of the Nunziatella (1732). From 1741 to 1743 he was in Turin where he painted portraits of several members of the House of Savoy and worked on the decorations of the Palazzo Chierici and the Palazzo Reale (1758). De Mura is also famous for the cartoons he produced after 1760 for the tapestry works in Naples and Turin.

The present delightful small copper shows the strong influence of Solimena but also the distinctive facial types of the younger artist.

17

ANDREA LOCATELLI
(1695-1741)

Landscape with a distant Waterfall and Landscape with Figures at rest with a Town beyond

Canvas, a pair both 14 x 18 in (35.6 x 45.7 cm)

Collections: With Agnew's, 1968; private collection, Great Britain

Locatelli studied in Rome under the landscape painter Paolo Anesi. His early pictures are conventional landscapes in the manner of Panini but the influence of Salvator Rosa and Locatelli's increasingly lyrical interpretation of the Roman campagna make him fully independent by c.1725. This fine pair, with their beautiful fusion of figures and landscape, must date to the artist's maturity around 1730 (see A. Busiri Vici *Locatelli* 1976, figs. 220-238).

Locatelli was as successful in his lifetime as his older contemporary Orizzonte. In a short career he decorated the Palazzo Ruspoli and the Cancellera for Cardinal Ottoboni and received a number of commissions from Cardinal Alessandro Albani.

18

GASPARE DIZIANI
(1689-1767)

The Abduction of Helen

Canvas, 33 x 45½ in (84.2 x 115.8 cm)

Collections: M. le Channins (?) Barbier, Nancy, (his collector's stamp on the reverse of the canvas)

The present picture, hitherto unknown, is un-lined and in spectacular condition. Professor Bernard Aikema dates the work to the late 1740's and it is close both in scale and quality to pictures of this date such as *The Life of Alexander the Great, Anthony and Cleopatra and The Death of Sofonisha* (see A. Zugni-Tauro *Gaspare Diziani,* 1971, plates 57-62). The magnificent ornate prow of Paris's boat echoes the comparable vessel in the background of the 1748 *The Hero Receiving the Oriental Ambassador* (A. Zugni-Tauro *op.cit* plate 102-104).

Diziani is the principal Venetian rococo painter in the generation after Tiepolo and the Ricci. He was more successful at home than his contemporary Pittoni who was obliged to travel to obtain work. Diziani specialised in grandiose mythological themes and a subject such as the Abduction of Helen was well calculated to show off his particular qualities.

19

GASPARE DIZIANI (1689-1767)

St. Ambrose in Glory

Canvas, 28 x 21¾ in (71 x 55 cm)

Collections: Dr. Joseph B. Francus, Baltimore; Sotheby's, December 8th 1976 (38) where purchased by the British Rail Pension Fund

Exhibited: Detroit Institute of Arts, Michigan, 1982–1995 (on loan)

Literature: A.P. Zugni – Tauro *Gaspare Diziani* 1971, p.61-62, fig.224

St. Ambrose dressed as a bishop saint in a white and gold cape lined with blue is shown in glory surrounded by cherubs who hold his mitre and staff. Further cherubs and a vision of the symbol of the Trinity are above, while beneath a cherub with a torch challenges a woman symbolizing heresy. St. Ambrose was renowned as a theologian and he played a large part in the crushing of Arianism, a doctrine concerning the relationship of God the Father to Christ, which was regarded as heresy and in direct opposition to orthodox teaching about the Trinity.

The original octagonal format of this vividly painted *modello* is still clearly visible and suggests that it was intended as a sketch in preparation for a commission for a ceiling painting. However, Diziani subsequently enlarged the original design on all four sides into a rectangular format thus making it a finished picture rather than a sketch. Zugni – Tauro dates the work c. 1755-60, when Diziani was working at the Palazzo Widmann in Venice. However, his suggestion that a drawing, also octagonal in shape, last recorded in the collection of Janos Scholz (repr. M. Muraco, *Disegni Veneti della Collezione Janos Scholz,* exh. cat., Fondazione Cini 1957 p.43, cat no.64, pl.64) is preparatory for the picture is unlikely, as the subject of that drawing seems to be the ascent into heaven of the bishop, rather than a triumph over heresy.

20

PIETRO ANTONIO ROTARI (1707-1762)

A Young Woman reading a Love Letter

Canvas, 17¾ x 13¾ in (45 x 35 cm)

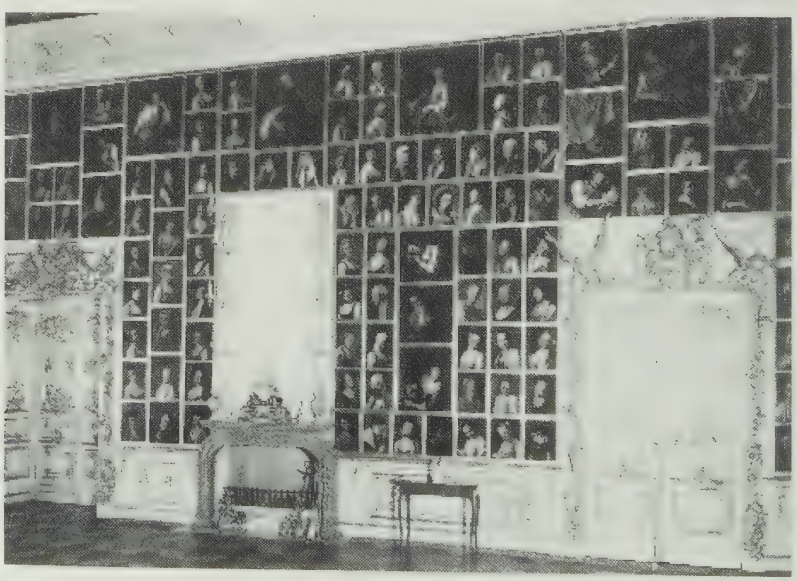
Collections: With Gold, Berlin 1929; private collection, Thuringen

Exhibited: On loan to the Schlossmuseum Weimar

Rotari studied under Trevisani in Rome and Solimena in Naples, before settling in his native Verona. He was in Vienna in 1740 where he met Liotard who was an enduring influence. In an itinerant career he worked in Dresden for Frederick Augustus III and, most fruitfully, from 1756 for Empress Elizabeth II, the daughter of Peter the Great in St. Petersberg.

Rotari continued to paint historical and religious subjects, but it was in Russia that he perfected the genre of canvases of idealised heads of young adolescents for which he is best known. His work is represented in many Russian palaces such as Arkhangelskoye, but the greatest holding is in the Peterhof. After Rotari's death Catherine the Great bought 368 pictures from the artist's estate for 17,000 roubles and these now decorate a single room, the Cabinet of the Muses and Graces, in the palace *(see illustration)*.

The present painting is a particularly engaging example of Rotari's speciality. The young girl concentrating on what is presumably a love letter is a type used by Rotari on another occasion, a picture of a different composition, in the Staatliche Kunstsammlungen, Dresden.



The Cabinet of the Muses and Graces

21

CARLO INNOCENZO CARLONE (1686-1775)

The Glorification of St Felix and St Adauctus

Canvas, painted oval, 35½ x 47¼ in (90 x 120 cm)

Collections: private collection, Spain

Literature: F Lecchi, *Un elenco di abbozzi delle opere di Carlo Carlone* in *Arte Lombarda,* Vol. X, 1965, p.127

This magnificent sketch depicts *The Glorification of Saints Felix and Adauctus.* It is recorded in the inventory of Carlone's studio (see F. Lecchi *op.cit.*) 'St Felice e compagno in gloria' and is the *bozzetto* for the cupola of the church of San Felice del Benaco on Lake Garda. Carlone worked on the entire ceiling decoration of this beautiful 18th century church between 1759 and 1761. His frescoes represent scenes from the life of St Felix and St Adauctus, their miracles, martyrdom and final glorification. He also painted on the entrance wall T*he Martyrdom of St Flavia,* another Roman martyr whose relics are held in the church. Carlone's *bozzetto* for *The Martyrdom of St Felix and Adauctus* was sold at Sotheby's (7th December 1988, lot 58).

Felix and Adauctus were two Roman martyrs buried in the cemetery of Commodilla on the Ostian Way. We are told that, when the priest Felix was on his way to execution, a man in the crowd shouted that he too was a Christian and would die for Jesus Christ; he was seized and put to death with Felix. The second man's name was not known, so he was dubbed Adauctus, 'the additional one'. Although in the fresco of the *Martyrdom* Felix's companion is depicted as a civilian wearing the white robes of the Christian, in our sketch he is depicted as a legionary or Roman soldier. This is because most of the so-called 'catacomb saints' were depicted as legionaries if male. It is possible that Carlone was given specific instructions on how to portray the two Saints or that he took his imagery from a known portrayal of Saints Felix and Adauctus. According to the *Ikongraphie der Christlichen Kunst* St Adauctus is represented as a Roman soldier on a reliquary of 1678 at Michaelbeuern near Salzburg.

Carlone came from Lombardy but studied in Venice and Rome. Though much of his work may be found in Lombardy, he worked on both sides of the Alps. His initial reputation was based upon large decorative fresco cycles, usually allegorical in subject, executed for palaces in Vienna, Prague and Southern Germany. Church commissions included Santissima Annunziata and San Fidele in Como, and a fresco cycle for the Duomo at Bergamo (1762).

We are grateful to Alastair Laing for identifying the subject of this picture and for supplying much of the information contained in this note.

22

ADRIAEN DE GRYEFF (1670-1715)

A Hunter with his Dogs

Panel, 9½ x 13 in (24 x 33 cm)
Signed

Adriaen De Gryeff is the son of the Leiden still life painter, Jacques de Claeuw (1623-1679). He is recorded as working in Ghent (1694), Brussels (1696) and Amsterdam (by 1700). His pictures, which are mainly hunting subjects, reveal the influence of Jan Fyt. They usually show huntsmen with their trophies against a landscape background, the dogs being especially well drawn.

23

JAN VAN HUYSUM (1682-1749)

Flowers in a Basket, with a Bird's Nest

Panel, 10¼ x 7¼ in (26 x 18.5 cm)
Signed and dated 1744

Collections: King Michael of Romania (?);the Terry Engell gallery, London, 1973; the Nystad Gallery, The Hague; private collection; acquired from L. & D. Koetser Gallery, Zürich, in the early 1980's; private collection, Switzerland

Exhibited: Osaka, Nabio Museum of Art; Tokyo, Station Gallery and Sydney, The Art gallery of New South Wales, *Flowers and Nature* 1990, no.68 (Catalogue by S. Segal)

Literature: C. Hofstede de Groot, *Verzeichnis der Werke,* 1928, p.369, (158); M. H. Grant, *Jan Van Huysum 1682-1749,* 1954, p.25, (119); F. Meijer, *Stillevens uit de Gonden Eeuw / Still life in the Golden Age,* Boijmans Van Beuningen Museum, Rotterdam, 1989, (no.20, note 3)

As in many flower paintings of the period, the same flower (in this case the rose) is painted at different stages of its development. The compacted bud at the top left becomes the full bloom in the centre foreground, before languishing in the bottom right – a *momento mori* intended to reflect on the cycle of life.

The present painting is one of Jan van Huysum's last and most intimate flower pieces. In common with Rachel Ruysch, he painted several pictures of small format in his later life, including a flower piece and a fruit piece in the Mauritshuis, The Hague. Sam Segal *(op.cit.)* suggests that, despite the gap in time, the 1733 drawing of a basket of flowers (with Arnoldi-Livie, Munich in 1988) might have been preparatory to the present picture.

The bird's nest at the front of the picture is built of twigs, straw, black hairs and mosses. The bouquet contains the following plants and insects:

Auricula *Primula x pubescens*
Cabbage Rose *Rosa x centifolia L.*
Small Morning Glory *Convolvulvus tricolor L.*
White Rose *Rosa x alba L. subplena*
Polyanthus Narcissus *Narcissus x intermedius Lois*
Hyacinth *Hyacinthus orientalis L. plenus*
Hyacinth *Hyacinthus orientalis L. albus plenus*
Pot Marigold *Calendula officinalis L.*
Auricula *Primula x pubescens Jacq. Coerulea*
Yellow Cabbage Rose *Rosa x huysumiana*
Yellow Meadow Ant *Lasius flavus F.*
Half Moon Hover Fly *Scaeva pyrastri*

Jan van Huysum fecit 17

24

JAN VAN OS
(1744-1808)

Carnations, Morning Glory, Roses, Auriculas, Hyacinth and other Flowers, with a Birds Nest on a Marble Ledge

Canvas, 20½ x 16¾ in (52 x 42.5 cm)
Signed

Collections: Sotheby's, New York, January 17, 1985 (9); private collection, USA

We are grateful to Dr Sam Segal for confirming the attribution of this picture. He dates the work to the second half of the 1760's comparing it with the still life reproduced in Peter Mitchell *Jan Van Os* 1968 (no.34) which is dated 1765. Early pictures by Van Os are rare and present a less familiar aspect to his painting. The composition is tightly controlled and the flowers are painted with a delicacy and attention to detail which is not a characteristic of his later more flamboyant, Van Huysum inspired flower-pieces.

Van Os was born in Middelharnis and became a pupil of Aert Schouman (1710-1792) in the Hague. He was inscribed in the Hague painter's confraternity in 1773 and sent his first painting to England for exhibition at the Society of Artists in London in that year. In 1775 he married the painter Suzanne de la Croix. He remained in the Hague throughout his life.

25

CIRCLE OF PIERRE NARCISSE GUÉRIN (1774-1833)

Belisarius

Oil on paper, 12 x 14½ in (30.5 x 36.7 cm)

We are grateful to Christopher Riopelle and Emmanuel Schwartz for confirming that the subject of this sketch is the Roman general Belisarius.

Belisarius was unjustly implicated in a plot against the emperor for which he was blinded and dispossessed and reduced to a life of begging. In this destitute state he was recognised by a former colleague who ponders on the transient nature of fame. Jacques-Louis David's version of the subject in the Musée des Beaux Arts, Lille is the most famous, but the story with its implicit criticism of the monarchy found favour in revolutionary France and there are versions by Vincent, Peyron and Jollain among others.

The nature of this work suggests that it was a sketch for a competition in the Ecole des Beaux Arts (see Phillippe Grunchec, *Le Grand Prix de Peinture, Les Concours des Prix de Rome de 1797 à 1863,* 1983). It is by an artist close to Guérin such as Léon Cogniet (1794-1886) whose sketches for the 1815-1817 competitions are very similar (see Grunchec *op.cit.* p.158 ff).

26

FRANÇOIS JOSEPH HEIM (1787-1865)

The Defeat of the Teutons and the Cimbri by Marius Gaius

Oil on paper on canvas, 21¼ x 26½ in (54 x 67.5 cm)

Heim was born in Belfort in 1787. In 1803 he left for Paris to train in the studio of Vincent, who with Regnault and David, ran one of the three most important *ateliers* in Paris. In 1807 Heim won the Grand Prix de Rome with *Theseus Conquering the Minotaur* (Ecole des Beaux Arts, Paris), a painting which reveals the artist's precocious talents and dramatic sense. On his return to Paris, Heim's first official commission in 1813 was to paint a scene from Napoleon's campaign in Spain in 1812, *The Defence of Burgos* (Musée National du Château Versailles). Subsequent commissions followed for paintings for Notre Dame, the Chambre des Deputés and the churches of Saint Sulpice, Saint Séverin and Notre Dame de Lorette.

Between 1817 and 1824, Heim was a regular exhibitor at the Salon and again between 1833 and 1847. In 1853 he exhibited a large dramatic canvas at the Salon entitled *The Defeat of the Teutons and the Cimbri by Marius Gaius* (canvas, 488 x 594 cm, Musée des Beaux Arts, Lyon). There are four related sketches. The first is a small oil sketch in the Musée Bonnat, Bayonne (canvas, 21.5 x 28 cm). In this signed sketch the artist has painted the basic composition and the groups of figures are mainly the same as in the final painting. There are some distinct differences however. The figure of the woman rescuing the baby is absent as is the hand holding the lance at the extreme right. Our painting, which must come second, shows a baby in the water apparently drowning. Two more finished sketches exist in a private collection Belfort (canvas, 78 x 94 cm) and in the Fogg art Museum (canvas, 60.3 x 72.3 cm) where there is also a related drawing of the same dimensions. These two sketches are closest to the Lyon picture in that the artist has painted a female figure in the water, who rescues the drowning baby. Jean Pierre Cuzin, in his illuminating article *François Joseph Heim, Peintre d'Esquisses* (Bulletin de le Société d'Histoire de l'art français, 1992) believes that in this painting, Heim was looking back to the dramatic works of his youth such as *The Victory of Judas Macchabeus* (Dijon, Musée Magnin) and *The Sack of Jerusalem by the Romans* (Louvre, Salon of 1824) a painting to which it is clearly related in style, subject matter and conception.

The scene depicted is a famous event in Roman history. Between 113 and 105 B.C. hordes of barbarians, the Cimbri and the Teutons, burst into Gaul and repeatedly defeated the Roman army there in 102. Marius Gaius, the distinguished Roman consul, annihilated them in a terrible battle near Aix-en-Provence where 100,000 Teutons were killed. In 101 he crushed the Cimbri at Vercelli in Northern Italy.

27

THEODORE ROUSSEAU (1812-1867)

La Fin de l'Automne

Panel, 21¼ x 25½ in (54 x 65 cm)
Signed

Collections: Bought from the artist by Brame and Durand Ruel, 1866; Van den Eynde sale, Paris, 26 May 1905, (22); Santa-Marina, an Argentinian senator, his sale, Buenos-Aires, 1955, no.76; private collection, France

Exhibited: Paris, *Cercle Choiseul,* 1867 (54)

Rousseau was one of the group of mid-19th century landscape painters, centred on the village of Barbizon in the Forest of Fontainebleau, which included both Millet and Diaz. He introduced a non-academic landscape style, painting *en plein air* in a manner which anticipates the Impressionist movement.

La Fin de l'Automne, painted towards the end of the artist's life, was one of seventy pictures bought from the artist by Brame and Durand-Ruel, the Parisian art dealers, in 1866. It was included in a selection from this group exhibited at the Cercle des Arts, rue de Choiseul, in 1867, the year Rousseau died. The style of the painting reflects the influence of Rubens whom the artist much admired.

28

JOHN SINGER SARGENT (1856-1925)

Two Heads from the Banquet of the Officers (after Frans Hals)

Canvas, 23 x 25 in (58.5 x 63.5 cm)

Collections: Christie's, London, Sargent Estate Sale, July 24 1925, (228) bt. Agnew's; Alvan T. Fuller (Governor of the State of Massachusetts, 1925-1929); by family descent to 1999

Exhibitions: Boston, Boston Art Club, *Exhibition of Paintings loaned by Governor Alvan T. Fuller,* 1928 (41); Boston, Museum of Fine Arts, *A Memorial Exhibition of the Collection of The Honorable Alvan T. Fuller,* 1959 (45)

Literature: R. Ormond and E. Kilmurray, *J.S Sargent, The Early Portraits* 1998, p.6 and to be included in the forthcoming *Catalogue Raisonné* of the subject pictures

In August 1880 Sargent visited Haarlem where he made copies after the Frans Hals of *The Banquet of the Officers of the St. George Civic Guard Company* (S. Slive, *Frans Hals* 1970, pl.no.85) and *The Regents of the Old Men's Alms House* (Slive, *op.cit.* pl.no.221). The present sketch is after the figures in the middle of the Banquet picture. Sargent's partial copy of the Regents picture features prominently in the photograph of his studio at 41 Boulevard Berthier in Paris (see E. Kilmurray and R. Ormond, *Sargent,* Tate Gallery, 1998 fig.9).

Sargent made copies after El Greco, Titian and Rubens but the artists he most admired were Hals and Velasquez. His copy of Velasquez's Prince Balthazar Carlos made the second highest price at the Estate sale in 1925. It was bought along with this sketch and three others by the Governor of Massachusetts, Alvan T. Fuller. Elizabeth Oustinoff writes that 'Governor Fuller was well aware of the artist's stature as a portrait painter and eager to acquire work that reflected Sargent's more personal interests' (E. Oustinoff and others, *Sargent Abroad, Figures and Landscapes* 1997, p.243).

Sargent wrote to a fellow artist 'begin with Frans Hals, copy and study Frans Hals, after that go to Madrid and copy Velasquez, leave till you have got all you can out of Frans Hals' and that 'there is certainly no place like Haarlem to key one up' (S. Olsen, *Sargent* 1986, p.285).

FRANS HALS
The Banquet of the Officers of the St. George Civic Guard

29

JOHN SINGER SARGENT (1856-1925)

Mrs. Edward Goetz

Canvas, 57½ x 41½ in (146 x 105.4 cm)
Signed

Collections: By descent in the sitter's family until the present day

Exhibitions: New Gallery, London, *Fifteenth Exhibition,* 1902 (292)

Literature: W.H. Downes, *John S. Sargent, His life and work,* 1925, p.203; K.C. Charteris, *John Sargent* 1927, p.269; C.M. Mount, *John Singer Sargent, a biography,* 1955, p.436; David McKibbin, *Sargent's Boston,* Museum of Fine Arts, Boston, 1956, p.98; to be included in the forthcoming *catalogue raisonné* by Richard Ormond

Mrs. Edward Goetz, *née* Angelina Levy (d. 1901), was the daughter of J.M.Levy, the founder of the Daily Telegraph. She married Edward Goetz in 1859. She was an amateur pianist and composer and held a musical salon at Hyde Park Terrace. A music library of operatic scores, given to the Royal Academy of Music by her children, is dedicated to her memory. Sargent also painted Mrs Goetz's sister, Lady Faudel-Phillips, in 1898. Mrs. Goetz died on 27th August, 1901, a month after the painting's completion.

The portrait was painted in Sargent's Tite St. studio; a section of eighteenth century French *boiserie* panel on wheels used as a backdrop. In a letter to David McKibbin (McKibbin archive), the sitter's grandson, Ludovic Foster, recalls his father telling him that Sargent was about to go on holiday leaving this portrait half finished, but that he persuaded him to stay and complete it.

English Paintings

30

PHILIP MERCIER
(1689-1740)

A Music Party

Canvas, 64 x 49 in (162.5 x 126 cm)

Collection: private collection, France

Philip Mercier was born in Berlin, the son of a French Huguenot tapestry worker at the court of the Elector of Brandenburg. Little is known of his early career, but it is thought that he studied under the Berlin court painter Antoine Pesne and probably spent time in France and Italy. The artist, in some way, obtained considerable familiarity with the work of Watteau, some of whose pictures he engraved. Mercier moved to England in 1716 becoming court painter to Frederick, Prince of Wales, from 1729 to 1736. He is an important figure in the introduction of French taste to England.

Mercier made a series of concert scenes in the 1720's including pictures now in the Tate Gallery, the Kimbell Museum, Fort Worth and the collection of the Earl of Pembroke (see J. Ingamells and R. Raines, 'A Catalogue of the Paintings, Drawings and Etchings of Philip Mercier', *Walpole Society* 1978, vol.46, Cat nos 252-256). The present picture is closest to *The Musical Assembly,* formerly in the collection of Monsignor Patrick Browne, Dublin (Walpole Society *op.cit.* no.252, fig.1b), which Ingamells and Raines date to 1725-30.

We are grateful to John Ingamells for confirming from a photograph the authorship of this recently rediscovered painting.

31

THOMAS GAINSBOROUGH, R.A. (1727-1788)

A River Landscape with Travellers resting on the edge of a Wood, a Horse-drawn Cart before a Bridge and Donkeys on a Bank

Canvas, 30½ x 57 in (77.5 x 145 cm)

Collections: Possibly the Hon. Richard Savage Nassau (1723-80) and by descent to Susan, Duchess of Hamilton (d.1859) as 'The Lakes of Cumberland'; Hamilton sale, Christie's, Nov 6-7, 1919 (19), with incorrect measurements, 2,800 gns to Agnew's and Sully & Co, New York; with Duveen after 1922, given by him to Sir Philip Sassoon c.1928; his sale, Christie's, April 27 1934, (102); with Arthur Tooth; William A. Coolidge and thence by descent

Literature: G. Fulcher, *Life of Gainsborough,* 1856, p.231; Sir Walter Armstrong, *Gainsborough and his Place in English Art,* 1898, p.205; Sir Walter Armstrong, *Thomas Gainsborough,* 1904, p.283; E. Waterhouse, *Gainsborough,* 1958, p.108 (842); J. Hayes, *The Landscape Paintings of Thomas Gainsborough,* 1982, II, p.405 (70) illustrated; K. Esielonis, *The William Appleton Coolidge Collection,* 1995, pp.149-50, no.37; J. Hayes, *Thomas Gainsborough* (exhibition catalogue), Ferrara 1998, p.72, fig.47

In spite of its distinguished provenance, this poetic and lyrical landscape has been little seen in public since its purchase by the New England collector William Coolidge, most of whose important collection was bequeathed to the Museum of Fine Arts, Boston. Recent cleaning has revealed the picture's full beauty and restored it to its important and rightful place in the artist's oeuvre.

John Hayes dates the painting to the later years of the artist's Suffolk period, 1757-8. The painting retains the artist's fresh and touchingly naïve vision of the humans and animals within the setting of his native East Anglian woods, so much a feature of his early work. The vision is expressed through his knowledge of the landscape art of the previous century. The debt to Dutch landscape is clear; the right foreground with its carefully detailed plants to Wynants, the storm-damaged but still sprouting tree in the left foreground to Jacob Ruysdael, and as Hayes points out 'the soft generalized treatment of the distant hills and evening glow at the horizon' to the Dutch Italianates, Berchem and Both.

But the new feature of this painting which distinguishes it from its predecessors in the artist's oeuvre is the influence of Claude and the idealized landscape of the Roman campagna. The motif of the bridge is one to be found frequently in the middle distance of the French artist's classical landscapes; interestingly a *pentiment* shows that Gainsborough originally painted this bridge more acutely to the picture plane, and then changed it to show a wider profile.

The exaggeratedly tall tree seen in silhouette against the sky is also thoroughly Claudean, as is the lighter tree with its pink glazes bridging the tonal gap between the bright green of its neighbour and the warm tones of the sky. The middle distance with its woods and rolling hills is also distinctly reminiscent of the Claudean campagna, in spite of the obviously East Anglian church tower in its midst. The title of 'The Lakes of Cumberland' given to the picture in the nineteenth century, possibly by Beckford, though not topographically accurate, does reflect an appreciation of the 'picturesque' quality of the landscape, the Lake District being, as it were, an English parallel to the Roman campagna. Overall the influence of Claude gives this landscape a poetic breadth of vision which differentiates it from the more enclosed pattern of the earlier Suffolk years. It marks an important step in the development of a truly Rococo landscape, a path which Gainsborough trod in parallel to, if not in advance of, his distinguished French contemporary Fragonard.

Professor John Hayes has recently suggested that this painting may have been commissioned by Gainsborough's first recorded aristocratic client, the Suffolk collector, the Hon. Richard Nassau for his home at the White House, Easton Park (see J. Hayes, *op.cit.* 1998). Nassau's portrait was painted by the artist at approximately the same date *(see illustration)* and he married Anne, dowager Duchess of Hamilton, from whose collection the portrait also descended until it was given to the National Trust for Scotland at Brodick Castle, Isle of Arran. It has been suggested that the shape of the painting implies that is may have been conceived as an overdoor, as also the *Extensive Landscape* at Arundel Castle (Hayes, *op.cit.* 1982, 49); however it is more likely that both pictures were designed to hang as overmantels.

THOMAS GAINSBOROUGH, R.A.
The Hon. Richard Nassau
Canvas, 49 x 40 in
(The National Trust for Scotland, Brodick Castle, Isle of Arran)

32

JOHANN ZOFFANY, R.A. (1733-1810)

The Reverend Philip Cocks

Canvas, 35½ x 27¼ in (90.2 x 69.2 cm)

Collections: By descent to the sitter's niece Margaret Cocks who married Joseph Smith of Shortgrove, Essex; thence by descent to her grandson Joseph Heriz-Smith, Slade Park, Bideford, Devon, by whom sold, Harcomb, 10th December 1929; anon sale, Parke Bernet, New York, 23rd January 1952, (78); Ray Livingstone Murphy, New York; Christie's, 22 November, 1985, (81) bt. Agnew's; private collection, New York

Literature: Lady Victoria Manners and Dr. G.C. Williamson, *John Zoffany, R.A.: His Life and works,* 1920, p.204

The subject of this small full-length portrait is the sixth son of John Cocks of Castleditch, Herefordshire and his wife Mary. Philip (1736–1797) was educated at Brasenose College, Oxford and became Rector of Acton and Prebendary of Lincoln. His elder brother Charles became first Baron Somers in 1784.

The beautiful chair can be recognised as Zoffany's 'sitter's chair' and appears in a number of portraits datable to the second half of the 1760's (see Mary Webster, *Johann Zoffany,* Catalogue of the 1976 National Portrait Gallery Exhibition, numbers 32, 42 and 51).

33

RICHARD BROMPTON (1734-1783)

Portrait of a Young Girl standing beside a Firescreen

Canvas, 33¾ x 22¼ in (85.5 x 56 cm)

A pupil of Benjamin Wilson, Brompton worked in Italy 1757-1765. From 1765-80 he practiced as a portraitist in London, becoming a member of the Society of Artists in 1767 (and its President, 1780), regularly exhibiting portraits there and at the Free Society of Artists from 1767-80. In debt by 1780, Brompton accepted an invitation to go to St. Petersburg as one of Catherine the Great's court painters, and did well there until his death in 1783. Brompton's portrait of Catherine the Great in 1782 was exhibited in *British Art Treasures from Russian Imperial Collections in the Hermitage* 1997-8, (New Haven, Yale Center for British Art).

Brompton is not well known, presumably because of the length of time he spent out of the country. His best known pictures include the portrait of *Edward Duke of York with his friends in Venice,* dated 1763, (Collection of Her Majesty the Queen; see Oliver Millar, *Pictures in the Royal Collection; The Later Georgian Pictures,* 1969, I, cat no.689, pp.13-14; repr.II plate 8) and the two single portraits of *George IV when Prince of Wales* and *Frederick, Duke of York,* also in the Royal Collection (Millar, *op.cit,* cat. nos. 687, 688).

Brompton liked to include dogs in his portraits – particularly whippets or greyhounds. The elegant whippet in the *Portrait of a Young Girl* is observed in much the same manner as those in the group portrait of *Edward, Duke of York, with his friends in Venice* and in *The Dawkins family.* There are numerous *pentimenti* in this picture and there was formerly a child in the position now occupied by the right-hand chair.

34

SIR THOMAS LAWRENCE, P.R.A. (1769-1830)

Portrait of the Children of Lord George Cavendish

Canvas, 96 x 60 in (243.5 x 152.5 cm)

Collections: Commissioned by the sitters' father, Lord George Cavendish, 1st Earl of Burlington (1754-1834) for 70 gns.; his fourth son Charles Compton Cavendish, later Lord Chesham; thence by descent until 1999

Exhibited: London, RA, 1790, no.202 (as *A Nobleman's children*); On loan to Birmingham City Art Gallery, 1949-1954

Literature: D. E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Kt.,* 1831, vol.I, pp.128, 136, 456; Lord Ronald Sutherland Gower, FSA, *Sir Thomas Lawrence,* 1900, p.117; Sir Walter Armstrong, Lawrence, 1913, p.121 (wrongly titled); Kenneth Garlick, 'Sir Thomas Lawrence', *The Walpole Society,* vol.XXXIX, p.52; Kenneth Garlick, *Sir Thomas Lawrence,* 1954, p.31, appendix I (no.21), illus. pl.15; Kenneth Garlick, *Sir Thomas Lawrence,* 1989, p.167, no.178

This picture was exhibited at the Royal Academy in 1790, an *annus mirabilis* for the twenty-one-year-old Lawrence. He showed twelve brilliant portraits, including *Eliza Farren* (Metropolitan Museum of Art, New York) and the celebrated portrait of *Queen Charlotte* (National Gallery, London). A new talent had burst on the scene to eclipse that of Sir Joshua Reynolds, who was at the end of his career. The following year Lawrence was made an Associate of the Royal Academy; in 1792 he was appointed Painter in Ordinary to George III.

The youthful grace of the three Cavendish children is echoed in the freshness of Lawrence's painting, with its delicate impasto (extremely well preserved), rich colour and elegant composition. Lawrence handles this full-length with liveliness and assurance, conveying the charm of childhood and the happy relationship between the three siblings. The boys are shown in the act of supporting their three year old sister, clearly still uncertain on her feet.

Lawrence, who never married or had a family, seems to have had a quick sympathy for children. In the course of his career he painted many celebrated portraits of children, among them *Sarah Barrett* known as 'Pinkie' (Huntington Gallery), *Emma and Laura Anne Calmady* (Metropolitan Museum of Art) and *Charles William Lambton,* known as 'The Red Boy' (Lord Lambton's collection). The delight in the carefreeness of childhood, so evident in the portrait of the Cavendish children, was something that Lawrence himself had scarcely experienced. A child prodigy, he was drawing portraits of visitors to his feckless father's Devizes inn by the age of ten, and was already regarded as a major family breadwinner.

The sitters in this work are William, George and Anne, the three eldest children of Lord George Cavendish (1754-1834), third son of William, 4th Duke of Devonshire. Lord George married Lady Elizabeth Compton, daughter and heiress of Charles, 7th Earl of Northampton. He paid 70gns for this portrait, near the top end of Lawrence's price scale at this date. Lord George could well afford to commission the most fashionable portrait painters of his day. His huge wealth derived partly from his marriage to Lady Elizabeth Compton, which brought land at Eastbourne and Compton Place in Sussex. He was the favourite nephew and heir of an immensely rich bachelor, Lord Frederick Cavendish, from whom he inherited Holker Hall, Cumbria. More money – about £700,000 – came from a cousin, the shy, eccentric and brilliant natural scientist, Henry Cavendish. From 1815 Lord George acquired Burlington House in London and lived there until his death, carrying out considerable alterations. Lord George, like most male members of the Cavendish family, followed a Whig political career. He won a by-election at Knaresborough within a month of coming of age, sat for Derby 1780-96, and on the death of his uncle Lord John Cavendish succeeded to the county seat of Derbyshire. Lord George sat in the Commons for fifty-six years, until 1831, when he was made 1st Earl of Burlington, one of Queen Victoria's Coronation peerages.

The boy at the right of the picture is Lord George Cavendish's eldest son, William (1783-1812). He was educated at Eton and Trinity College, Cambridge. A Whig 'both by family and by principles', he followed his father into politics, becoming MP for Knaresborough in 1804, then Aylesbury (1804-6) and Derby (1806-12). He was also Colonel of the Derbyshire Militia. In 1807 William married Louisa O'Callaghan, daughter of Cornelius, 1st Baron Lismore. He was killed at the age of twenty-nine in 1812, after being thrown from his curricle in Holker Hall on his way back from shooting.

George Cavendish (1784-1809), gaily waving his hat at the left of Lawrence's painting, was educated at Eton and then followed a military career, rising to Major in the 7th Dragoon Guards. MP for Aylesbury 1806-9, he served in the Peninsular war from 1808 and was drowned in 1809 when his transport was wrecked off the Cornish coast, returning from Corunna.

The little girl at the centre of the painting, Anne Cavendish (1787-1871), married in 1825 Lord Charles Fitzroy, second son of George, 4th Duke of Grafton. Her husband was a soldier who served with credit in the Peninsular War and at Waterloo. Fitzroy was MP for Thetford 1818-30 and Bury St Edmunds 1832-47; he was created Vice Chamberlain and a Privy Councillor in 1835.

35

SIR THOMAS LAWRENCE, P.R.A. (1769-1830)

Portrait of Rebecca, Lady Simeon

Canvas, 29½ x 24¾ in (75 x 63 cm)

Collections: By descent to Laura, Lady Simeon, widow of Sir Edward Simeon, 5th Bt.; her sale, Christie's, 4th July 1919, bt. Agnew's 2520 gns; bt. from Agnew's by Horace Trumbauer in 1927; French & Co., New York 1955; private collection, Great Britain

Exhibited: Columbus, Ohio, *Sir Thomas Lawrence,* 1955, (26)

Literature: Kenneth Garlick, *Sir Thomas Lawrence,* 1954, p.58; Kenneth Garlick, 'A catalogue of the paintings and drawings of Sir Thomas Lawrence', *The Walpole Society,* Vol. XXXIX, p.177; Kenneth Garlick, *Sir Thomas Lawrence,*1989, p.265, (718)

The sitter is Rebecca Cornwall, daughter of John Cornwall of Hendon House. In 1783 she married Sir John Simeon Bt. (1756-1824) of Walliscot, Oxfordshire. The M.P. for Reading 1797–1802 and 1806–1818, he was also a practising barrister and a member of Lincoln's Inn as well as Recorder of Reading 1779-1807 and Master in Chancery from 1795 until 1808 when he became Senior Master. Lady Simeon died in 1830.

This beautiful portrait dates to the early 1790's – a crucial period in the development of Lawrence's precocious talent. The decade started for Lawrence with the exhibition of his celebrated portrait of Queen Charlotte at the Academy of 1790, executed at the age of twenty-one. The attention generated by this led to his subsequent appointment as Painter in Ordinary to the King in 1792 and his election as a Royal Academician in 1794, his twenty-fifth year.

36

JOHN CONSTABLE, R.A. (1776-1837)

Young Girl resting on a sofa

Canvas, 23¼ x 18¾ in (59 x 47.5 cm)

Inscribed on the relining: *The Sick child / painted by John Constable / from one of his own children / bought at the sale of the effects / of Miss Constable at Wenham Magna 1865 / a sister of the Artist. / This child is named in the life of Constable Pub.d by Leslie*

Collections: Said to have belonged to the artist's sister Mary and to have been included in the sale of her possessions at Wenham Magna 1865; the English Speaking Union; with Agnew's, 1973; private collection, England

We are grateful to Graham Reynolds for confirming that there is a preliminary drawing for the present picture in the collection of the Royal Albert Memorial Museum, Exeter (*see illustration,* G. Reynolds *The Early Paintings and drawings of John Constable* 1996 no.06.151,). The drawing is part of an album bequeathed by Mrs. Edward Fisher to the Devon and Exeter Record Office in 1897. The album is datable to 1806, the year in which Constable in the words of Graham Reynolds, "engaged in an unprecedented amount of figure drawing".

Mary Constable (1781–1862) cited as the painting's former owner, was the artist's younger sister. Her effects were sold at the sale at Wenham Magna Manor house on September 13th, 1865. Another Constable sold at that sale, with a similar inscription, is *The Old Mill Shed, Dedham* (G. Reynolds, *The Later Paintings and Drawings of John Constable,* 1984, no.16, fig.110).

Constable made portraits throughout his life although they were never the money-spinners he hoped; in 1830 his top rate was £25 as opposed to the £100 Lawrence regularly charged. This charming portrait is the product of a slight, seemingly spontaneous, sketch catching the girl in profile reclining on a sofa. Constable's ingenuous approach touchingly conveys the tenderness and innocence of childhood.

JOHN CONSTABLE, R.A.
Young Girl Resting
Pencil, 8½ x 4¼ in
(Royal Albert Memorial Museum, Exeter)

37

JOHN CONSTABLE, R.A. (1776-1837)

Hampstead Heath with Bathers

Canvas, 9¾ x 15¾ in (24.7 x 40 cm)

Collection: Charles Golding Constable, the artist's son; John Postle Heseltine, his sale, Sotheby's 27 May 1935 (15) bt. Agnew's; Sir Malcolm Robertson 1936 and thence by descent

Literature: J.P. Heseltine, *Norfolk and Suffolk Painters,* 1914, no.2, H.380; Robert Hoozee, *L'Opera Completa di Constable,* 1979, p.125, no.380; Graham Reynolds, *The Later Paintings and Drawings of John Constable,* 1984, Text vol. p.110, no.22.45, Plates vol. no.303a

In the years 1821 and 1822 Constable produced a remarkable series of open air sketches at Hampstead. According to Heseltine's catalogue this study was inscribed on the back, 'July – noon – Hampstead Heath – looking north – wind South east'. Reynolds dates it to the summer of 1822 but it does appear to relate to a similarly-conceived but narrower oil on millboard study *Hampstead Heath, with pond and bathers* that is inscribed on the back 'Evening of Coronation July 19. 1821. Westward by North – cloudy and tempestuous looking but did not turn out so'. That day was described as 'Very fine and hot' (Reynolds, *op.cit,* Text vol. p.79, no.21.40).

Following the birth of his second child in 1819 the artist took his family to the fresh air of Hampstead every summer. He stayed at 2, Lower Terrace in 1821 and 1822. Many of the Hampstead studies of this period are in oil on paper: the fact that this is on canvas suggests it is a more considered work. His preoccupation with skies is expressed in a long letter to his friend John Fisher of Salisbury, from Hampstead, and dated 23 October 1821. He writes,'The sky is the 'source of light' in nature – and governs every thing' (R.B. Beckett, *John Constable's Correspondence,* VI, 1968, p.77).

John Postle Heseltine owned major drawings by Gainsborough, Reynolds and other British artists, many of which entered public collections after his death. His Constables included two other oils, *Sea Beach, Brighton* (Detroit Institute of Art) and *Dedham from Gun Hill* (Salander O'Reilly Galleries, 1996).

38

JOHN GLOVER
(1767-1849)

Greenwich, The Royal Hospital from the Park

Panel, 7½ x 11 in (19 x 28 cm)

Glover set up as a drawing master in Lichfield in 1794 and in 1795 began to exhibit at the Royal Academy. He was a founder member of the Old Watercolour Society and as a result of the success of the first exhibition in 1804, he moved to London. He was a prime instigator in the Society's development into the Oil and Watercolour Society in 1813 and he became the Society's president two years later. Glover bought a house on Ullswater to which he had intended to retire, but sold it in order to buy a picture by Claude. In 1831 he emigrated to Tasmania sending pictures of local scenery back to London for exhibition until his death. Glover's time in Australia is very important in the development of Australian landscape painting.

In 1809 and 1811 Glover exhibited two watercolours of Greenwich and in 1815 an oil entitled *Greenwich Hospital, London in the Distance* (RA, 1815 no.2, size unknown) which may be the present work.

39

FRANCIS DANBY, A.R.A. (1793-1861)

Boats by a Lighthouse, a Squall Going Off

Canvas, 16½ x 22¼ in (42.2 x 56.5 cm)
Signed and dated 1835

Collection: private collection, Geneva

By 1835 Danby had been living in Switzerland for five years, and was heavily in debt. He had ten children to support as well as his mistress, Ellen Evans. He received a number of commissions during these years, including *The Baptism of Christ,* for the Musée Rath in Geneva, where the painting may be seen today. *Boats by a Lighthouse* may have been a private commission, and seems not to have left Switzerland until 1990.

The subject is not identified, but may have a source in Danby's earlier sketchbooks – perhaps from his journey to Norway in 1825 or a visit to Holland and Belgium in 1828.

The tension and drama in the painting are enhanced by an underlying geometry – typical of Danby at his best – in which every small element has a purpose in the overall aesthetic and emotional scheme. The perilous angle of the fishing boat putting out and the threatening narrative details of the foreground are contrasted with the more hopeful light in the distance. The painting seems to have a degree of spiritual intent, which puts the viewer in mind of great European romantic painters such as Caspar David Friedrich (1774-1840).

40

FRANCIS DANBY, A.R.A. (1793-1861)

A Wooded Landscape at Sunset

Oil on paper laid on canvas, 6½ x 9 in (16.5 x 22.9 cm)

Collections: (possibly) Danby's posthumous sale, Fosters 15 May 1861 (15) called *'River Scene-Twilight';* Leslie Collection, until 1981; private collection, London (The provenance given in the Bristol and Tate exhibition catalogue is incorrect; the painting was not one of the group at Christie's in 1978)

Exhibited: Bristol City Art Gallery and Tate Gallery, *Francis Danby* 1988-89 (51)

In the catalogue for the Bristol and Tate exhibition, Francis Greenacre suggests that this is an imaginary landscape of c.1840. At this date Danby had recently arrived back in London after ten adventurous and often impoverished years in Switzerland and France, during which time his mistress Ellen Evans and three of his ten children had died. The imaginary scene represented here may owe its origins to Danby's early views of the Avon Gorge, although the peak looming behind the cliffs could be a reminiscence of the Eagle's Nest at Killarney, where Danby painted while still in his teens.

41

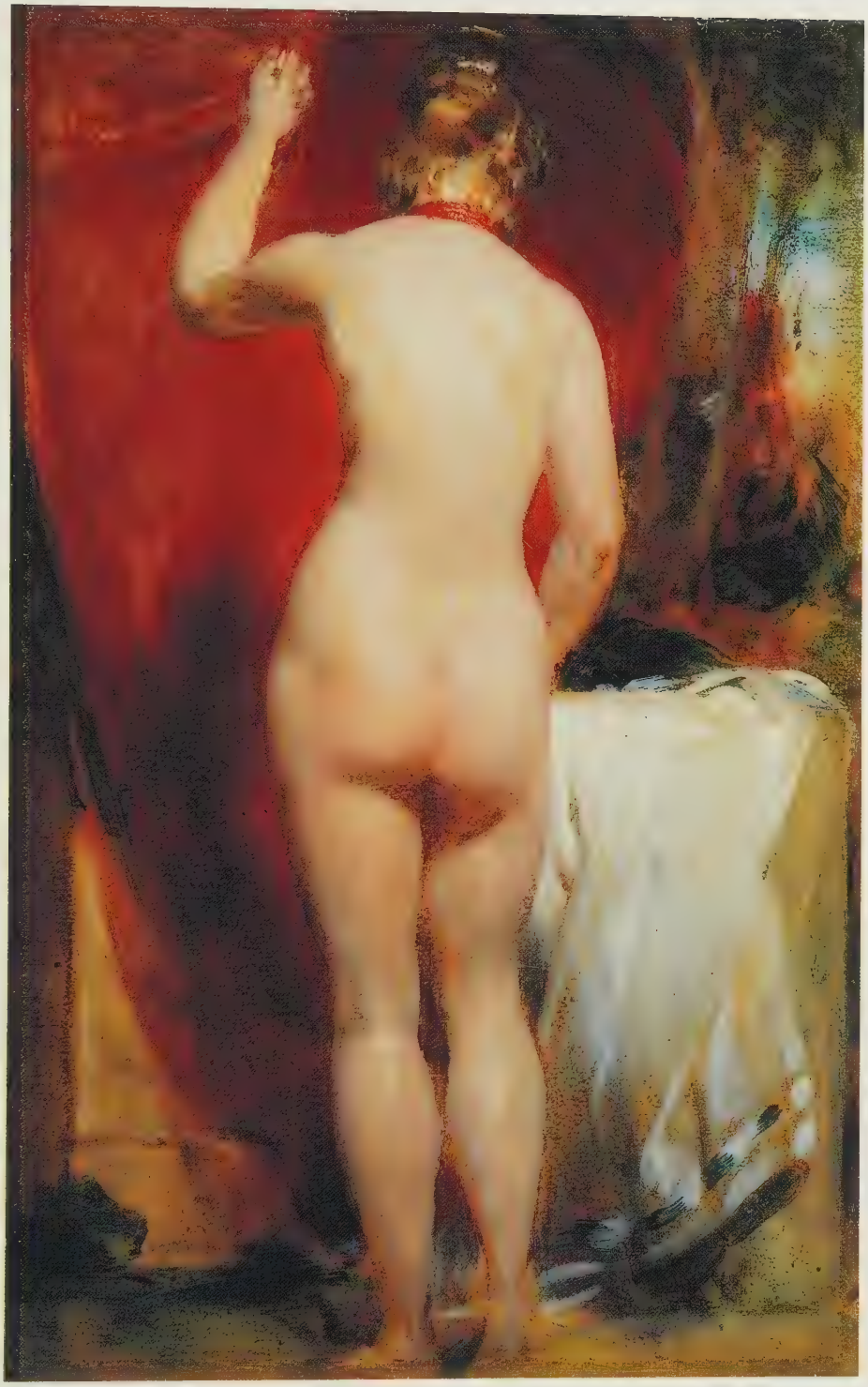
WILLIAM ETTY, R.A. (1787-1849)

Study of a Female Nude

Board, 15¾ x 10¼ in (40 x 26 cm)

Etty is one of the very few English artists to concentrate almost exclusively on the nude. His glowing sensual style derives from Titian and Rubens. Etty made several journeys to the Continent and met Delacroix in 1825, and there are parallels between him and the French Romantic movement.

The best collection of the artist's work is in his native city of York.



A Group of English Neo-Classical History Paintings

The six paintings in this group, together constitute a fair sample of the increasing readiness of British painters to venture beyond the traditional fields of classical history and literature, and instead to tackle subjects from British history, British literature and the Bible.

A surge of patriotic pride during the eighteenth century directly contributed to an increasing interest in British history, while David Garrick's immensely popular Shakespeare Jubilee, staged in 1764 at Stratford-on-Avon to celebrate the bicentenary of the poet's birth, effectively helped to revive interest and pride in the works of England's greatest poet.

A practical incentive to artists to paint subjects from British history and literature was provided by enterprising print-publishers. Many of them were quick to sense a large potential market for illustrations of British history and British literature, a demand which could be supplied by commissioning works from well-known painters and then employing skilled engravers to reproduce them.

The first off the mark was Alderman John Boydell (1719-1804), who announced his plans for a *Shakespeare Gallery* in November 1786. The publicity his plans received encouraged Thomas Macklin speedily (in 1787) to announce two similar projects of his own: *A Series of Prints Illustrative of the Most Celebrated British Poets* and *Macklin's Holy Bible.* The miniaturist Robert Bowyer (1758-1834) then announced his plans to produce an illustrated edition of David Hume's *History of England* (first published 1754-62), to be 'superbly embellished' with engravings.

These were the principal publishing projects in this field in the 1790s. Each project took shape as a commercial enterprise; but equally, each proprietor was at pains to emphasize that contemplation of illustrations of the heroic deeds and great literature of the past was morally uplifting. Macklin, introducing his *Celebrated British Poets,* claimed that the illustration of British poets by British artists tended naturally towards 'the humanizing of the heart and the imparting of a general taste and relish for beauty and excellence'. Bowyer declared that the purpose of his illustrated *History* was to 'rouse the passions, to fire the mind with emulation of heroic deeds, or to inspire it with detestation of criminal actions.'

Four of the six paintings in the present group were commissioned for one or other of these projects. Westall's scene from *Henry IV Part I* and Hamilton's from *Henry VI Part III* were commissioned by Boydell for the Shakespeare Gallery. Northcote's *Balaam and the Angel* was commissioned by Macklin for his illustrated *Holy Bible;* and Hamilton's *Vortigern and Rowena* was commissioned by Bowyer for his illustrated edition of David Hume's *History of England.*

Boydell's procedure in organizing the *Shakespeare Gallery* set the pattern for Macklin and Bowyer; a brief summary must suffice here for them all. First the painters were commissioned, for fees generous enough to attract over 30 well-known painters. Boydell paid on average £300 for each painting. His principal contributors were Henry Fuseli, James Northcote, Richard Westall, William Hamilton and Robert Smirke, with many others such as Angelica Kauffman, Sir Joshua Reynolds, George Romney and Joseph Wright of Derby agreeing to produce one or two (or a few) subjects. He employed highly skilled engravers; some of whom were better paid than the artist. Boydell built a new gallery in Pall

Mall, and dubbed it *The Shakespeare Gallery*. A report in the *British Mercury,* 10 January 1789, announced that 'Alderman Boydell's new gallery is almost filled with coloured canvasses – and his manufactory at Hampstead with engravers'. The paintings were publicly displayed in the *Shakespeare Gallery* as they were completed. This gallery also served as a subscription point for the engravings, which were issued to subscribers in parts, as they were published; after subscribers' needs were met, the engravings could be sold separately.

The first engravings to be published as *Boydell's Shakespeare Gallery* appeared in 1791. The engravings were of two sizes: large folio (available to non-subscribers at one guinea each) and small (four on one plate), the latter published to accompany a new edition of the text edited by George Stevens. All in all, 189 engravings were published. By 1803 Boydell was heavily in debt. To avoid bankruptcy, he secured an Act of Parliament to enable him to dispose of the *Shakespeare Gallery,* its paintings and prints by lottery. The sale of tickets for the lottery virtually cleared his debts. Dismantled, the former *Shakespeare Gallery* in Pall Mall became in 1805 the home of the British Institution.

Macklin and Bowyer each employed many of the artists who worked for Boydell – with some differences; for instance, 22 of the 71 plates for Macklin's *Holy Bible* were after Phillipe Jacques de Loutherbourg, though its most highly esteemed work was Sir Joshua Reynolds', the *Holy Family* (now a bituminous wreck in the collection of the Tate Gallery). The Bible was completed in 1800, at an estimated cost of £30,000. Macklin also fell heavily into debt, and followed Boydell's example by disposing both of the Bible paintings and those for the *Poet's Gallery* (24) by lottery.

For Bowyer's illustrated edition of David Hume's *History of England,* 70 paintings were commissioned (and numerous drawings for chapter headings etc). The principal contributing artists were Robert Smirke and Henry Tresham. The publication appeared in five volumes between 1793 and 1801. Bowyer's project was equally unsuccessful and again he was forced to dispose of the paintings by lottery in 1805.

Of the other two paintings in this group, Singleton's charming scene from *Cymbeline* does not appear to have been engraved, and may have been painted for his own pleasure; he is said to have been working on a series of cabinet pictures when he died. John Wood's *Dream of Nourmahal* illustrates a scene from Thomas Moore's *Lalla Rookh,* but was not used for the 1851 illustrated edition. It may well have been engraved for one of the small illustrated annuals of the 1830s, such as *The Keepsake* or *Heath's Book of Beauty,* but no engraving has so far been traced.

Literature: T.S.R.Boase, 'Illustrations of Shakespeare's Plays in the Seventeenth and Eighteenth Centuries', *Journal of the Warburg and Courtauld Institutes,* vol X, 1947, pp.93-108; T.S.R. Boase, 'Macklin and Bowyer', *Journal of the Warburg and Courtauld Institutes,* vol XXVI, 1963, pp.148-177; W. Moelwyn Merchant, *Shakespeare and the Artist, 'The Boydell Venture'* 1959; Pape and Burwick (ed), *The Boydell Shakespeare Gallery,* Bootrop 1996, (exhibition catalogue); A.E. Santaniello, *The Boydell's Shakespeare Prints,* 1979; S.H.A. Bruntjen, *John Boydell 1719-1804: A Study of Art Patronage and Publishing in Georgian London,* 1985; R.W. Huntton, *Robert Bowyer and the Historic Gallery: A Study of the Creation of a Magnificent work to promote the Arts in England,* 1990.

42

WILLIAM HAMILTON, RA (1750/51-1801)

Edward, Prince of Wales and his mother Queen Margaret brought before King Edward IV after the Battle of Tewkesbury

Canvas, 31¾ x 23 in (80.6 x 58.4 cm)

Engraved: by T. Holloway for Boydell's Shakespeare

Hammelmann observes that Hamilton's career is 'a striking example of the miscellaneous activities to which artists still turned their hands'. He began his training as a decorative painter under Robert Adam; on his return he entered the RA Schools, exhibiting at the RA 1774-1801. He was in demand for varied employments – 'portraits, historical or pastoral paintings, stained glass, transparencies for the recovery of the King's health in 1789, and panels for the Irish Chancellor's state coach.' – but chiefly for illustrating new editions of the classic poets, collaborating with Fuseli in achieving his own masterpiece with his illustrations to the 1797 edition of Thomson's *Seasons.* He contributed 23 plates to Boydell's *Shakespeare,* and others to *Macklin's Poets* and *Bible* and Bowyer's *History.*

Here Hamilton illustrates a brief but savage scene which culminates in cold-blooded murder. It occurs towards the end of Henry VI, Part III, one of the series of plays in which Shakespeare dramatises episodes in what he called 'the Contention betwixt the two famous Houses of Yorke and Lancaster' (for which Sir Walter Scott was to coin the more popular name of the Wars of the Roses). By the time this scene opens Henry VI, the reigning King of England, has been captured, surrendering his crown to Edward, Earl of March, who is then declared King Edward IV. The Battle of Tewkesbury (which took place in 1471) has just been fought, resulting in decisive victory for Edward.

Act V, scene 5 is set in Edward's improvised court near Tewkesbury. Shakespeare's stage directions begins in the celebrated note *Alarums: Excursions.* Rapid and violent action follows, as the King deals out death to his opponents. Hamilton illustrates the moment when King Edward confronts two royal captives who have for some time been in his power: Edward, the young son of the deposed Henry VI, and his mother, Henry VI's wife, Margaret of Anjou. When young Edward is summoned into the royal presence he throws caution (and self-preservation) to the winds, hurling a stream of abuse at the man who deposed his father. Hamilton depicts the usurper lounging on a vaguely Gothick chair of state which must serve as a throne in this improvised court, boiling with rage at the insults hurled at him by the 'malapert' boy: 'What! Can so young a thorn begin to prick?'. Young Edward's tirade becomes so insupportable that he is stabbed first by the King, and then by the King's supporters; whereupon Margaret begs that they will kill her too. While this is tempting, King Edward cries 'Hold! For we have done too much'.

43

WILLIAM HAMILTON, R.A. (1750/51-1801)

Vortigern and Rowena

Oil on canvas, 79 x 59 in (200 x 150cm)
Signed and dated 1793

Collections: Commissioned by Robert Bowyer, c. 1793; Bowyer's Historic Gallery sale, Peter Coxe, 30 May 1807 (40); John Green, Dell Lodge, Blackheath; his sale, 23-26 April 1830, (59), bt. Henry Bone for Joseph Neeld; thence by descent through Captain L.W. Neeld, Grittleton House, Gloucestershire to Miss C.K Neeld, sold Christie's 16 November 1962 (85), bt. Brain Leary, from whose collection sold Sotheby's 12 July 1989 (98)

Exhitited: By Robert Bower in the 'Historic Gallery' of his house, Pall Mall, 1793 (9) and 1795 (17)

Literature: Catalogue of Pictures painted for Mr. Bowyer's magnificent edition of Hume's History of England (Historic Gallery, Pall Mall) n.d; Boase, *op cit* 1963, pp.174, 177; R.W. Hutton, *Robert Bowyer and the Historic Gallery,* 1992, vol. 2, part 3, pp.421-5 cat.no.3, repr.

Engraved: By Jean Marie Delattre

This painting was commissioned from Hamilton by Robert Bower to be engraved for his illustrated edition of David Hume's *History of England* (see introduction).

The story of Rowena and Vortigern, taken from ancient legends, was recounted with some romantic license by Geoffrey of Monmouth (d.1155), acquiring added 'authenticity' by being included first in John Speed's *History of Great Britain...*(1611), then in Paul de Rapin-Thoyras's more solid 13 volume *History of England...,* first published in French, 1724-36, then in English, 1725-31, and subsequently republished in an elaborate illustrated folio edition, 1742-47, which included a small engraved head piece illustrating the story of Rowena and Vortigern. Hume's narration of the story seemed to convert legend into established historical fact.

The story may be summed up as follows: Vortigern, a Saxon King of Britain in the fifth century, strives to transfer all Britain to Saxon rule. He arranges to confer with Hengist, leader (with Horsa) of the Jutes. Before attending their conference, Hengist secretly armed his men with long knives: the result was the massacre known as 'the night of the long knives', in which some 460 Saxon noblemen were killed. In a scene, perhaps adapted from the conclusion of Shakespeare's Henry V – political reconciliation through an arranged marriage – Vortigern marries Rowena, Hengist's daughter.

Hamilton depicts Vortigern, wearing a simple Saxon crown, ready to pledge his love for Rowena with a goblet of wine. The elderly man who stands behind the banqueting table, robed in vaguely Druidical

white, is presumably her father, Hengist. Some allusion to 'the night of the long knives' is imparted by the fact that some of Hengist's court carry such weapons.

One of the first illustrations of the subject was an engraving by Scotin after a design by Nicholas Blakey, published in 1752, one of only six of a projected series of 50 prints of *English History Delineated* actually to be published (by Knapton and Dodsley). The illustration of 1752 was soberly entitled *Settlement of the Saxons in England;* but it was soon perceived that even if the marriage of Vortigern and Rowena was politically contrived, there was a romantic element in the story which artists might treat with some license. In the following decades, the subject inspired a pen and ink drawing by Henry Fuseli, and paintings by Angelica Kauffman, John Hoppner, John Hamilton Mortimer and J.F. Rigaud among others.

The story gained a certain notoriety in the mid 1790's, after inspiring the disreputable William Henry Ireland to concoct *Vortigern and Rowena,* a play which he claimed to be from a lost manuscript by Shakespeare; quickly exposed as a forgery, it had one performance only, at Drury Lane on 2 April 1796: 'All sensible persons are convinced that *Vortigern* is a most audacious imposture. If not, I can only say that Shakespeare's writings are more unequal than those of any other man' (see John Mair, *The Fourth Forger: William Ireland and the Shakespeare Papers,* 1938; Bernard Grebanier, *The Great Shakespeare Forgery,* 1966).

44

JAMES NORTHCOTE, R.A. (1746-1831)

Balaam and the Angel

Canvas, 89¾ x 64 in (228 x 162.5cm)
Signed and dated 1795

Collection: Commissioned by Thomas Macklin

Exhitited: Macklin's Gallery c. 1795-1800; engraved by James Fitler for *Macklin's Holy Bible*

Literature: Stephen Gwynn, *Memorials of an Eighteenth Century Painter (James Northcote),* 1898, p.275; Boase, *op cit* 1963, p.166, repr. Pl.23d

James Northcote is a painter of portraits, history and fancy pictures and scenes of savage animal combat. Entered the RA Schools 1771, and (perhaps initially because he was a fellow Devonian) was befriended by Sir Joshua Reynolds, becoming his pupil and studio assistant before and after a visit to Rome, 1777-80. His *Life of Reynolds* (1813) is a valuable source of information. Two of the nine subjects Northcote painted for Boydell's *Shakespeare Gallery* were, when translated into engravings, among the most popular with the public of the entire series: these (both from *Richard III*) were *The Murder of the Princess in the Tower* and *The Burial of the Princess.* Even Horace Walpole (not a *Shakespeare Gallery* enthusiast) agreed with Sir David Dalrymple that 'two of Northcote's pictures, from *King John* and *Richard III,* are the head of the collection'. Northcote also worked for Macklin and Bowyer.

The source for this illustration to *Macklin's Holy Bible* is the Old Testament, Numbers 22:28. Balaam, a prophet of Pethor, has ignored God's word and withdrawn his support for the Israelites for fear of the wrath of his King, Balek. God sends an angel with a sword to admonish him. As Balaam rides homewards, his faithful ass senses the angel's presence at three points along the route, each time refusing to proceed. Three times the unperceptive Balaam beats him, until the ass is miraculously moved to speech. 'Then the Lord opened the eyes of Balaam, and he saw the angel of the Lord standing in the way, and his sword drawn in his hand: and he bowed down his head, and fell flat on his face', promising to adhere in future to the word of God.

Boase describes Northcote's treatment of the subject as 'robust and vigorous', but at the same time as 'slightly grotesque'. While such comments are not unfair, allowance must be made for the oddity of the subject. Boydell's Shakespeare artists at least had theatrical performances to suggest how they might stage their scenes. A miracle involving a non-budging ass is more difficult. The beaten ass, in fact, saves his master's life, as the angel points out: if the ass had not been obdurate, the angel would have slain Balaam, but 'saved her alive'.

45

RICHARD WESTALL, R.A. (1766-1836)

Henry IV Part I

Canvas, 100 x 73 in (254 x 185 cm)

Collection: Commissioned by Josiah Boydell for his Shakespeare Gallery; Shakespeare Gallery sale, Christie's 17 May 1805 (48), bt. John Green, Dell House, Blackheath; his sale, Christie's 23-26 April 1830, bt. Henry Bone for Joseph Neeld, MP; removed from Grittleton House, Gloucestershire, to Miss C.K.M Neeld, sold Christie's 16 November 1962 (91)

Exhitited: Boydell's *Shakespeare Gallery* c.1795

Literature: Merchant, *op.cit.* 1959, p.92; Pape and Burwick, *op.cit.* 1996, p.251

Richard Westall studied in the RA schools, and exhibited frequently there 1784-1836. He was ARA in 1792 and a full RA from 1784. For a time he shared a house with Lawrence in Soho Square. Westall painted five subjects for Boydell's *Shakespeare Gallery,* and one each for Bowyer's *Historic Gallery* and Macklin's *Holy Bible.* He also worked in watercolour, and held a private exhibition of his drawings in Pall Mall in 1806. He was much employed as a book illustrator.

The chief subject of *Henry VI Part I* is the rebellion of the Percys in the north of England, led by Sir Henry Percy, nicknamed Hotspur, whose fiery gallantry compels the admiration of the King he intends to overthrow. Edmund Mortimer in Hertfordshire and Owen Glendower in Wales seize the chance presented by the troubles in the north to rebel themselves. In this scene, Hotspur, Mortimer and Owen Glendower meet in the Archdeacon of Bangor's House in Wales to pore over a map and decide upon the division into three of a kingdom they have not yet won. The conspirators agree that Hotspur will have all England north of Burton-upon-Trent; Mortimer, England south of the Trent and east of the Severn; Glendower all lands west of the Severn. Thomas Percy, Earl of Worcester (Hotspur's uncle, he is the grey-haired man seated at the table) is present as a witness. The younger, dark-haired man next to him is Mortimer, son-in-law of Owen Glendower. Glendower himself, a looming but somewhat obtuse presence throughout this scene, stands behind Hotspur, gesturing with one hand as he continually tries to draw attention to himself, and with the other hand clasping the hilt of a sword in a manner which suggests that he will use it only in his own interests.

The sprawling figure of Hotspur dominates the scene. The ungainly but confident pose catches the high spirits of one who cannot bring himself to be entirely serious upon the matter. In this characterisation, Westall is entirely faithful to Shakespeare. Hotspur begins the scene mockingly ('A plague upon it! I forgot the map), and throughout it teases Glendower relentlessly for his wilder Celtic utterances, most famously countering Glendower's boast: 'I can call spirits from the vastly deep' by asking 'But will they come when you do call for them?'. Persistently, Glendower looms behind him, deadly serious, continually interrupting.

Many of Boydell's Shakespeare illustrators gained their ideas not just from reading the published texts, but from watching performances in the London Theatre. Hotspur's pose in this scene, turning away from Glendower while continuing to toss taunts over his shoulder, suggests that Westall has himself observed how a brilliant actor plays a scene with a dogged bore. Pape and Burwick note the skill with which Westall has filled a confined space with the hands, arms and legs of the four conspirators, increasing its tension by such forceful details as Hotspur's outstretched leg, the hilt of Glendower's sword and Worcester's fist tightening over the balustrade. 'Mediaeval' settings and costumes had largely to be imagined by late eighteenth century artists. In this scene, Merchant observes that Westall's inclusion of a decorated 'Gothic' arch is not inappropriate for a Welsh archdeacon's house.

46

HENRY SINGLETON (1766-1839)

Imogen found by Arviragus, Belarius and Guiderus and Imogen in the Forest: Cymbeline, Act IV scene II

Canvas, 24½ x 29 in (62 x 74 cm)

Literature: Robert R. Wark, *Drawings from the Turner Shakespeare* 1973, pp.40-42; Altick, *op cit* 1985, pp.401,415

Henry Singleton studied at the Royal Academy Schools; exhibiting regularly at the Royal Academy from 1784 to his death. With evident ability as a portraitist (notable in his group portrait of *The Royal Academicians in General Assembly under the Presidency of Benjamin West,* 1795 (collection of the Royal Academy), he preferred to paint literary and genre subjects. Indignant at not being elected to associate membership of the Royal Academy in 1807, on his first candidature, he declined to stand again.

A prolific illustrator, Singleton exhibited over 100 literary paintings between 1785 and 1839; most of these were from sources such as Shakespeare and Milton, it should be noted that although Sterne's *A Sentimental Journey* inspired many artists, Singleton was one of the few (before the 1830's) to exhibit a scene from Sterne's (at the RA, 1796); he also made the unfashionable choice of two 'realist' subjects from Thomas Crabbe's *The Borough* (*Peter Grimes*, exh RA 1812) and *Ellen Orford* (BI, 1813). He contributed 40 pen and wash drawings to The Shakespeare Gallery, now in the Huntington Art Gallery, San Marino, California. Towards the end of his life Singleton painted a series of 'cabinet pictures' illustrating the works of Shakespeare, of which a catalogue was published in 1839.

For illustrators, Act IV Scene 2 of *Cymbeline* was not only the most dramatically appealing but also the most visually straightforward scene in a play whose torturous plot prompted Dr Johnson to observe that 'To remark the folly of the fiction, the absurdity of the conduct, the confusion of the names and the manners of different time, and the impossibility of the events in any system of life, were to waste criticism upon unresisting imbecility…'

Imogen, heroine of the play, is the daughter of Cymbeline, King of Britain. Having secretly married Leonatus Posthumus, she is forced by malicious plotters to leave her father's court. Disguising herself as a young man, and assuming the name of Fidele, she takes refuge in the forest, where she becomes a page to the exiled Belarius, and encounters her own lost half-brothers, Guiderus and Arviragus, who do not recognise her. Together, they seek safety in a cave in Wales, but Imogen's strength begins to fail.

Singleton's painting depicts a moment full of pathos. Belarius has found the seemingly lifeless body of Fidele/Imogen lying in the forest. Belarius, Arviragus and Guiderus lament the apparent death of this 'most rare boy'. Guiderus and Arviragus speak in a dirge whose lines are among the most poignant in the whole of the English language:

'Fear no more the heat o' the sun
Nor the winter's furious rages;
Thou thy worldly task hast done
Home art gone, and ta'en thy wages;
Golden lads and girls all must
Like chimney-sweepers, come to dust...'

Singleton's definition of the feminine curves of Imogen's prone body make her disguise as Fidele, a page and a 'most rare boy' scarcely credible. Such artistic license was to be echoed in other artist's treatments of this episode. In *Imogen and the Shepherds,* c. 1858-68, James Smetham dispenses altogether with Imogen's disguise as a page, instead depicting her in the pose associated with the Sleeping Beauty (Birmingham City Museum and Art Gallery; Altick; *op.cit.* 1985, p.170, p132). Other artists to depict this most popular of subjects include Edward Penny, John Hoppner (his sole contribution to Boydell's Gallery) William Hodges and George Dawe.

47

JOHN WOOD
(1801-1870)

The Dream of Nourmahal

Canvas, 36 x 30 in (91.5 x 76cm)
Signed and dated 1836

Exhibited: British Institution 1836 (148) with the following lines:
'No sooner was the flowr'y crown
Placed on her head, than sleep came down, etc
- Lalla Rookh.'

Wood entered the Royal Academy Schools in 1819, winning the Academy's Silver Medal in 1820, 1822 and 1825. From an address in Whitechapel, he exhibited prolifically and almost annually (until the last years of his life), principally at the Royal Academy (118 works exhibited 1823-62) and also at the British Institution and the Society of British Artists. About half of his exhibited work consisted of literary and biblical subjects of an affecting nature. Portraiture, in which he was reputedly encouraged by Sir Thomas Lawrence, accounted for the other half, and probably provided his chief source of income. One of his most perceptive portraits is of the aging *Thomas Stothard RA* (Dulwich College Picture Gallery).

The subject is taken from Thomas Moore's immensely popular *Lalla Rookh, An Oriental Romance,* in which the eponymous heroine, making a long bridal journey, is diverted on the way by four oriental tales in verse, connected by a prose narrative. First published in 1817, by 1840 *Lalla Rookh* had gone into 20 editions. Wood illustrates an enchanted moment in the fourth and final tale, 'The Light of the Harem'. Nourmahal is distraught because she fears she has lost the love of her husband, Selim. Namouna, a benign sorceress, enters her bedchamber and offers her a 'flowr'y crown', which lulls her into a sleep in which her problems are resolved by visions of fairy spirits who teach her a magic song which, when sung next day to her husband, restores his love for her.

Wood was particularly drawn towards the representation of dream or spell bound states. He made his name early, with two works exhibited at the Royal Academy in 1826: *Psyche wafted by the Zephyrs to the Valley of Pleasure,* which was purchased by Sir John Soane (in the collection of the Soane Museum) and *Joseph expounding the Dreams of Pharaoh's Chief Butler and Baker,* which was awarded the Royal Academy's Gold Medal (present location unknown). His *Dream of Endymion,* exhibited at the British Institution in 1833, is in the collection of the Dulwich College Picture Gallery; and he returned frequently to the subject of the benighted lady, in Milton's *Comus.*

A small (23 x 17 cm) water colour and body colour study for this picture was sold at Sotheby's, 26 June 1980 (135, erroneously identified as 'Psyche wafted by the Zephyrs to the Valley').

Old Master Drawings

48

ABRAHAM BLOEMAERT
(1566-1651)

Recto: *Six Studies of Putti Heads*
Verso: *Studies of draped Female Figures*

Red chalk, heightened with white on buff-coloured paper (recto and verso), with reddish wash (verso only), 9½ x 5½ in (23.6 x 13.8 cm)

The recto may be compared to a sheet formerly in the Houthaker collection *Sketches of a Child and a Young Woman* (red chalk heightened with white, 176 x 204 mm) where the head of a child drinking from a bowl is very similar to the head on the extreme left of our sheet. The verso may be compared with a similarly elegant *Study of two draped Female Figures* (red chalk and red wash, heightened with white, on buff paper, 195 x 172 mm) exhibited at Colnaghi's in 1967 (*Old Master Drawings,* cat. no.30). All three drawings display the same characteristic, elegant mannerist style. The graceful female figure on the verso of this beautiful sheet was taken as the model for the semi-nude figure engraved in reverse by Frederick Bloemaert after his father's drawings in the famous *Konstryk Tekenboek* first published around 1650 (see illustration). In the later French edition published by Nicholas Visscher in Amsterdam in 1740 in eight parts she appears as plate no.70 of the *Troisième Partie (Figures légèrement ombrées).* The *Tekenboek* served as a model book and learning tool for young artists studying the art of drawing. In Visscher's edition the eight parts comprise *Heads and Faces, Hands and Feet, Shaded Figures, Male and Female Academies, Children, Finished Figures and Groups, Compositions and Animals.* Each section has a title page many adorned with putti, which recall the beautiful putti heads on the *recto.*

Dr Jaap Bolten has kindly confirmed the authenticity of this drawing and has dated it to between 1600 and 1610.

FREDERICK BLOEMAERT
after ABRAHAM BLOEMAERT
(engraving)

(recto)

(verso)

49

SIR PETER PAUL RUBENS (1577-1640)

Study of a Recumbent Lion

Black chalk heightened with white on oatmeal paper, 10 x 16¼ in (25.5 x 41 cm)

Collections: W. Mayor (L.2799); The Estate of Betty Kern Miller, widow of Jerome Kern

Literature: Unpublished, for references referred to below to the painting *Daniel in the Lions Den* and related drawings see: L. Burchard and R.A. d'Hulst, *Rubens Drawings* (2 vols.) 1963 (110) pp.175-6; M. Jaffé, 'Some Recent Acquisitions of Seventeenth Century Flemish Painting', *Report and Studies in the History of Art, National Gallery of Art, Washington,* 1970, p.6-33; R.A. d'Hulst & M. Vandenven, *Corpus Rubenianum Ludwig Burchard, The Old Testament,* 1989, p.187-200; M. Jaffé, *Rubens and Rembrandt in their century, Flemish and Dutch Drawing of the Seventeenth Century from the Pierpont Morgan Library,* 1979, (13); K. Ertz, *Jan Brueghel der Altere* 1979; Felice Stampfle, *Netherlandish drawings of the fifteenth and sixteenth centuries and Flemish drawings of the seventeenth and eighteenth centuries in the Pierpont Morgan Library,* 1991, (307)

This recently discovered drawing belongs with a group of drawings published by Burchard and d'Hulst (1963), Jaffé (1970) and d'Hulst and Vandenven (1989) as studies of lions done from the life by Rubens. This relationship, accepted from a photograph by Jaffé, has been confirmed by Hans Vlieghe, again from a photograph. The present drawing is the most powerful of the group, the other four of which are illustrated by Jaffé (1970) as figs. 12-15. Unfortunately the whereabouts of three of these drawings (figs. 12, 13 and 14) are now unknown; the fourth, however, (fig.15) was purchased in 1977 from the Schaeffer Galleries by the Pierpont Morgan Library, New York. All five drawings are approximately the same size. The present drawing is in the same technique and on the same paper as the Morgan Library drawing. The lion is loosely sketched in black chalk, with a number of darker accents on the nose, eyes, rump, genitals and tail; it is highlighted overall in white chalk. The paper is a heavy oatmeal.

Jaffé (1970) suggested that these studies were made by Rubens from the life from animals in the menagerie of Archduke Albert in Brussels. In the same article, he also published a second group of drawings based on Paduan bronzes of lions; these are respectively in the Kupferstichkabinett, Berlin (fig.6), the Victoria and Albert Museum, London (fig.7) and the Fitzwilliam Museum, Cambridge (fig.10). He included a further drawing, a *Study of a Lioness* in the Rijksprentenkabinett, Amsterdam (fig.5) in the first group, that is of those done from life; correctly it should have been in the second group, of those done from the Paduan bronzes, in that the animal has a collar as well as heavy lumpy paws and a fixed snarl, all features of the bronze illustrated as fig.8. Jaffé pointed out that Rubens used the drawings from both groups indirectly for his famous composition *Daniel in the Lions Den* now in the National Gallery of Art, Washington *(see illustration),* as well as three more elaborate studies which relate directly to two lions and a lioness in the finished composition; two of these are in the British Museum (figs.3 and 11) and the third in Washington (fig.4). The drawing of the figure of Daniel himself

is in the Morgan Library (fig.18) probably drawn from life but based on a drawing of St Jerome by Muziano in the Louvre (fig.19), or an engraving after it.

The relationship of the 'life' drawings and the 'bronze' drawings to the 'elaborate' drawings and hence to the finished composition is complex and interesting. The present drawing appears to have been used for the head of the waking lion outside the cave in the left centre of the painting, and in reverse for the body of the lion in the lower left foreground, whose eyes also have the same pattern as in the drawing. Jaffé, fig.12 (location unknown) is related to the body of the same lion, as well as to the head of the lion lying at Daniel's feet. Jaffé, fig.11 (British Museum) is the finished preparatory drawing for this animal in the left foreground. Jaffé, fig.14 (location unknown) with a change of sex from female to male, relates to the snarling lion second from the right in the foreground, as does fig.7 (Victoria and Albert Museum); Jaffé, fig.10 (Fitzwilliam Museum) also relates to the other recumbent lion in the gloom of the left centre. Jaffé, fig.5 (Amsterdam) develops in reverse into the finished Jaffé, fig.3 (British Museum) and hence to the lioness on the far right of the painting; the left half of Jaffé, fig.6 (Berlin) appears to be a stage between the two other drawings, with the head and the back legs of the lioness reversed but before the change in the position of the tail. (The right half of fig.6 shows the same bronze as fig.5 but viewed from the side rather than the rear). Jaffé, fig.4 (British Museum), the finished drawing for the standing lion in the left centre of the finished composition, is not preceded by any of the known 'life' or 'bronze' drawings.

In addition there are a number of interesting relationships between some of the drawings in both 'life' and 'bronze' groups to other paintings by Rubens. As Jaffé pointed out, his fig.15 (Morgan Library) was used for the saint's lion both in the preparatory oil sketch and the finished composition of St. Jerome (Dresden), in the former showing the pad of his paw behind his head rather than in front of it as in the drawing, in the latter with the paw seen from above and also behind his head. Arnout Balis (*Corpus Rubenianum,* part 18, page 142) has pointed out that the same drawing was used for the paws of the dead leopard in the right hand bottom corner of the *Tiger, Lion and Leopard Hunt* (Rennes). As Stampfle noted *(op.cit.)*, Jaffé suggested a connection with yet a third animal, the lion of St. Mark in the painting of the *Four Evangelists* (Sanssouci, Potsdam). Fig 14 (location unknown) was used for one of the lions in the oil sketch and the finished version of *Neptune and Amphitrite* (formerly Kaiser Freidrich Museum). When figs. 12, 13 and 14 (locations unknown) were sold at the Victor Koch sale (Christie's 29th June 1949 lots 104, 105 and 106 respectively) the cataloguer noted that the last 'corresponds exactly with the lioness in the painting *The Four Quarters of the Globe* in the Vienna Museum'. More accurately the painting shows a snarling tigress with her cubs whose face reflects fig.14 but whose raised hindquarters are related more closely to fig.7 (Victoria and Albert Museum).

PETER PAUL RUBENS
Daniel in the Lion's Den

The attribution of the 'life' drawings to Rubens has not been universally accepted. Muller Hofstede in his review of Burchard and d'Hulst (*Master Drawings* Vol. IV, no.4, 1966) described the three drawings in the Victor Koch sale as 'rather poor works by pupils'. According to Stampfle, 'among Rubens experts there is no unanimity as to Rubens authorship of the Morgan drawing; opinions, in fact, divide down the middle ...though only one negative vote has been registered in print,' (presumably Muller Hofstede). Recently Anne-Marie Logan has put forward the suggestion that the drawings might be by Snyders, whose name appeared in an inscription on some of the drawings (including formerly on that in the Morgan Library) described by d'Hulst and Vandenven 'as in a later hand'. However, there are no extant drawings by Snyders which bear any stylistic resemblance to this group, and it would be unknown and impossible for Rubens to have used the drawings of a collaborator on so many important works including the *Daniel in the Lions Den,* which he described himself as 'entirely by his own hand'.

Far more likely must be the probability that Rubens was indeed the author of all the drawings, both in the 'life' and the 'bronze' categories; the Berlin sheet (and hence the Victoria and Albert drawing of which it is part) share with the Morgan Library drawing and the three 'lost' drawings a provenance from Victor Koch, suggesting that much of both groups may have been together in their earlier history. The date of the *Daniel in the Lions Den* must now be considered to be before 1613, given that Ertz (*op.cit*) has published a painting by Jan Breughel bearing this date which repeats the snarling lion and the retreating lioness from the Rubens composition. The drawings must predate the painting, those after bronzes dating perhaps from the artist's journeys through Italy before 1608, the life drawings perhaps from very soon after his return to his native land. None of the drawings (with the exception of the three universally accepted 'elaborate' drawings) are directly related to single animals in the final compositions which precludes their being copies or pastiches. Far more likely is that they are indeed the studies 'taken from life' which Rubens mentioned in his letter to Sir Dudley Carleton of 28th April 1618 in which he described the painting. Typically Rubens combined his deep erudition in the art of the past, in this case the Paduan bronzes, with studies from the life to form an intensely personal whole where references to both art and nature were combined in a new and dazzling imaginative composition. The lions in the Brussels menagerie, no doubt old and sleepy, were especially suitable for a religious painting, the biblical basis of which required the representation of the beasts awakening from their night's sleep. The requisite expressions of ferocity and movement were derived from the Paduan bronzes and the animals were raised in the last stages of preparation for the Washington painting to a nobility of almost human proportions. Recent cleaning of the picture has revealed the very high quality of the painting of the animals, and a close comparison of this drawing with the way that the lions heads are executed shows how similar the handling is between the two, with the strong accents on the noses, eyes, mouths and ears. The picture was a famous one, and the preliminary drawings, retained no doubt in the studio, were used in other compositions, becoming tigers and leopards as well as maintaining their original leonine status. Other artists associated with the studio were quick to borrow them for their own purposes, in tribute to their extraordinary power and vivacity. The emergence of the present drawing should put to rest any remaining doubts about the preparatory drawings, which as scholars as perceptive as Burchard, d'Hulst and Jaffé have recognised, as the starting point of the evolution of one of Rubens's most imaginative and powerful compositions.

50

JACOB JORDAENS (1593-1678)

A Party Drinking Outside an Inn

Black chalk and watercolour, heightened with white 8½ x 9½ in (21.8 x 23.8 cm)

Collections: Maurice Delacre, Ghent; private collection, France

Exhibited: Antwerp, Koninklijke Museum voor Schone Kunsten, *Jacob Jordaens,* 1905, (125), fig.125

Literature: M. Rooses, *Jacob Jordaens, His Life and Work,* 1908, pp.150, 183, 264, illus., p.56 (as in the Delacre collection); R.-A. D'Hulst, *De tekeningen van Jacob Jordaens,* 1956, pp.236, 365, cat.108; Idem, *Jordaens Drawings,* 1974, vol. I, pp.281-2, cat.A192, illus. vol. III, fig.207

This beautiful sheet, which has survived in pristine condition, is a *modello* for the painting in the collection of the Duke of Abercorn, Baronscourt, Co. Fermanagh, Northern Ireland, (repr. H. Coopman, *Jordaens,* 1926, fig.21). Jordaens may have produced it to show to the patron who commissioned the final work. Datable to the late 1630's or early 1640's, this drawing relates to Jordaens's eight illustrations to *Flemish Proverbs* taken from the Dutch poet, Jacob Cats's *Spiegel Van de Oude en de Nieuwe Tijd* of 1632. A bourgeois humanist and a Calvinist, Cats converted religious precepts into moral maxims in these famous *Proverbs.* In 1644 Jordaens was commissioned by the Brussels weavers, Frans van Cotten, Jan Cordys and Boudewyn van Beveren, to make eight tapestry designs to illustrate the *Proverbs.* The present composition relates loosely to the subject of the last in the series, *Ill gained, Ill spent.* It also relates in subject matter to one of Jordaens's most important paintings of the same period, which exists in a number of different versions and compositions, *The King Drinks.* In this picture revellers are shown eating and drinking around the "King" on the feast of the Epiphany. The figure of the boy holding up his glass with a dog leaping onto his knees appears in the version of *The King Drinks* datable to around 1640 in Brussels (Koninklijke Museum voor Schone Kunsten) as does the figure knocking over the table bottom left and the man with the bagpipes in the background. In the picture he has painted a trellis on the extreme right and a vine, which stretches across the top of the composition, which may explain the alteration at the top of our drawing. D'Hulst comments on the artist's economical use of paper, 'in some cases, he would enlarge a drawing, either at once or subsequently, by adding strips to the original sheet and reworking it. He did not hesitate to use scissors and paste, cutting off parts of drawings and covering others (see R. D'Hulst, *Introduction to Flemish Drawings of the 17th Century from the Collection of Frits Lugt, Institut Néerlandais,* Exhibition Catalogue, Paris 1972, p.XXXIII). Perhaps the artist was intending to paint in the vine in the present drawing across the top-most strip. There are clear marks of squaring at the bottom.

A half-length chalk study, in reverse, of the figure of the female figure to the far left of the present composition is in the Pushkin Museum, Moscow (see D'Hulst, *op. cit,* 1974, cat. 193, illus.).

51

ALESSANDRO TIARINI (1577-1668)

The Madonna and Child with a Carthusian monk

Black chalk over stylus indications on light blue paper, 8 x 7½ in (19.9 x 18.7 cm)

Collections: Sale, Hôtel Drouot, Paris, 25 February 1924; collection of Monsieur X and Captain H, lot 9 (as Correggio) illustrated; Christie's New York, 10 January 1990, lot 44A; private collection, France

Tiarini studied with Prospero Fontana and later with Bartolommeo Cesi in Bologna. In 1599 he left Bologna for Florence but returned in 1606 at the request of Lodovico Carracci. During the following two decades, he developed a mature personal style, his two masterpieces being *The Funeral of the Virgin* and *The Pietà* in the Pinacoteca Nazionale, Bologna.

This beautiful drawing is a preparatory study (with only minor differences) for the *Madonna and Child with a Carthusian monk* in the Pinacoteca Nazionale, Bologna (canvas 9 x 7½ in, *see illustration*). A similar drawing of *The Holy Family* is in the Ashmolean Museum, Oxford, (H. Macandrew, *Catalogue of the Italian Drawings, Italian Schools;* Supplement, 1980, III, no.696). Other compositional studies by Tiarini were included in the 1998 exhibition of the Weld-Blundell collection in the Walker Art Gallery, Liverpool, and at the British Museum (X. Brooke, *Mantegna to Rubens, The Weld-Blundell Collection,* pp.199-200).

ALESSANDRO TIARINI
Madonna and Child with a Carthusian monk

52

PIER FRANCESCO MOLA (1612-1666)

Study of a Nude Infant

Red chalk, heightened with white, 7½ x 10 in (18.5 x 25 cm)
Inscribed on the verso in red chalk, 'Di Pi Mola'

This beautiful drawing must have been intended for an infant Christ probably in an *Adoration of the Shepherds.* The pose of the child is loosely based on that of the Infant Christ in Raphael's *Madonna del Velo* at Chantilly. A connection between our sheet and a figure in one of Mola's paintings has not yet been established. Stylistically however, it may be compared with his double-sided red chalk drawing in the British Museum *Two Putti Among Clouds* (N. Turner, *Roman Baroque Drawings,* 1999, Vol I. no.215 repr. Vol II, 211 x 205 mm) and *The Apparition of the angel to Hagar and Ishmael* at Stockholm (repr. *Pier Francesco Mola,* Exhibition Catalogue, Lugano and Rome, 1989, No.III, 65, red chalk, 221 x 338 mm).

53

POMPEO BATONI
(1708-1787)

Studies for the Ecstasy of St. Catherine of Siena

Red and black chalk, 8¾ x 11½ in (22 x 29 cm)

Collections: Originally from the Galippe Album (folio 69b); Galippe Sale, Amsterdam, 1923; Fritz Haussmann, Berlin; Countess Finckenstein, Zurich; Yvonne Ffrench, London, 1958; Hélène Seiferheld, New York

Literature: A. Clark (ed. E. P. Bowron) *Pompeo Batoni,* 1983, no.D106

This drawing is a sheet of preparatory studies for Batoni's painting of 1743 in the Museo Nazionale di Villa Guinigi, Lucca, of *The Ecstasy of St. Catherine of Siena,* (A. Clark, *Pompeo Batoni* 1983, no.71, p.230 *see illustration).* The small head of a putto appears to the left of the saint while the arm is a study for the right arm of the standing angel who holds the crown of thorns. The artist has made a detailed study of her hand holding the crown on the extreme right of the sheet. On the left he has drawn drapery studies for the angel's robes. Clark *(op.cit)* lists two other related drawings for this composition (D95 and D299). The first is a *Study of a Male Nude,* preparatory for the angel in the British Museum (red chalk, 28.7 x 20.8 cm). The second is a sheet of *Figure Studies* (red and black chalk, squared, 13.9 x 20.9 cm) formerly in the Galippe Album like our drawing.

Peter Bowron has confirmed the authenticity of this drawing and has kindly pointed out that it originally constituted folio 69b of the famous Galippe Album. This album was composed in Rome in the late 18th century and came to England in the 19th century where it was acquired by Veuve Galippe. For a full discussion of the Album, see Clark *(op.cit)* p.377.

POMPEO BATONI
The Ecstasy of St. Catherine of Siena

54

GABRIEL DE SAINT-AUBIN (1724-1780)

Allegory of a Ducal Birth

Pen and brown ink and carmine wash over black chalk, 5½ x 6¾ in (14.6 x 17.4 cm)

Saint-Aubin was a prolific illustrator of Parisian life under the *ancien régime.* He also enlivened with allegorical allusions important current and past events. In his catalogue, (*Gabriel de Saint-Aubin Peintre, Dessinateur et Graveur* 1929), Dacier lists a number of these drawings under the heading 'Allégories sur des personnages ou des évènements contemporains'. Our drawing seems to relate to two other sheets recording noble births; one entitled *Allegory of the Birth of the Duc de Bourgogne,* published by Jean Cailleux in the Burlington Magazine (*A drawing by Gabriel de Saint-Aubin, Allegory of the Birth of the Duke of Bourgogne,* May 1960 p.IV, repr. pl.6), and another (Dacier *op.cit,* no.92) *Allégorie sur la Naissance du Duc de Berri* (formerly with Cailleux, Paris). In all three drawings, a winged figure presents a baby wearing a sash, the *grand cordon du Saint-Esprit,* to a crowned female figure; she is said to symbolise Paris because of the crenellated crown she is wearing while the tiny building seen in the distance bottom left may represent the cathedral of Notre Dame. In our drawing, three female figures representing the Fates, attend the birth, one of whom weaves flowers into the thread. Because there is no clue to the identity of the baby in our drawing, unlike the other two sheets, it may be a preliminary idea for one or other. Stylistically, it is close to the *Duc de Bourgogne* drawing which is datable to 1751. The *Duc de Berri* drawing is datable to 1778, the year of the Duc de Berri's birth.

(actual size)

55

JEAN-HONORE FRAGONARD (1732-1806)

Cascade in a Garden

Black chalk on laid paper, 9 x 7¼ in (22.8 x 18.6 cm)

Collections: Masson, Paris (Lugt 149a); Vente Masson, Paris, 7-8 May 1923 (81), illus.

Exhibited: Cailleux, Paris, *Oeuvres de la Jeunesse,* 1985 (18), illus.; Cailleux, Paris, *Aspects de Fragonard,* 1987 (47), illus.

Literature: G. Charsenol, 'Les Beaux-Arts', *Revue des deux Mondes,* April 1985, pp.462-469

Fragonard returned to Paris from Italy in the autumn of 1761. Our drawing probably dates from this seminal decade and its dimensions indicate that it probably came from one of many of the artist's early sketchbooks. Only one of these albums of sketches has survived intact, and is to be found in the Rijksmuseum.

The precise use of black chalk to create space and distance is characteristic of the artist's youthful graphic style. As Eunice Williams writes in her introduction to *Drawings by Fragonard in North American Collections* (Exhibition Catalogue, National Gallery of Art, Washington, 1979, p.21), 'Those notations represent the artist's hand writing at its most personal and fundamental. Throughout Fragonard's oeuvre it remains free and flexible'. The scene represented is probably on the outskirts of Paris, as is clear from the architecture of the garden steps and the little bridge. In the Cailleux Exhibition of 1987, Marianne Roland-Michel dated this drawing to around 1765. Our sheet may be compared stylistically with another black chalk drawing of slightly later date, the *View of a Park* at Oberlin (Washington Exhibition Catalogue, *op.cit.* no.20).

INDEX

Bailleur 9
Barocci 5
Batoni 53
Bertin 11
Bloemaert 48
Brompton 33

Calvaert 3
Carlone 21
Constable 36, 37

Danby 39, 40
Diziani 18, 19
Domenichino 4
Dughet 10

Etty 41

Fragonard 55
Franceschini 14

Gainsborough 31
Giordano 12
Glover 38
Gryeff 22
Guerin 25

Hamilton 42, 43
Heim 26
Van Huysum 23

Jordaens 50

Lawrence 34, 35
Locatelli 17
Lodi 1
Luti 13

Mercier 30
Mola 52
Mura 16

Northcote 44

Van Os 24

Procaccini 6

Rotari 20
Rousseau 27
Rubens 49

Sargent 28, 29
Singleton 46
Solimena 15
St Aubin 54

Tirarini 51
Tintoretto 2

Vos 7

Westall 45
Wood 47

Zoffany 32

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